THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

FEBRUARY 1910

CONTENTS

PHOTOGRAPH OF HER MAJESTY, THE EMPRESS OF JAPAN		2
POEM BY THE EMPRESS, (*Translated by*)	Arthur Lloyd	3
UTA GARUTA KAI CARD-PLAYING PARTY (*Illustration by*)	Yeisaku Wada	4
NEW YEAR'S CUSTOMS IN JAPAN	Yaichi Haga	5
REMINISCENCES OF ITO	Marquis Inouye	9
BUSHIDO	Count Okuma	14
THE REGENERATION OF KOREA	J. R. Kennedy	15
THE FINE ART OF JAPAN	Naohiko Masaki	21
NEW YEAR'S SNOW (*Poems*)	Anglico Japonico	23
STORIES OF O-OKA, MAYOR OF YEDO	Madame Y. Ozaki	25
JAPAN'S LEADING ART INDUSTRY	Hiromichi Shugio	31
SNOW-SCENE IN TOKYO. (Poem)	M. Kirby	39
BANZAI NIPPON	Hallie Erminie Rives (Mrs. Post Wheeler)	40
STUDENT LIFE IN TOKYO	Austin W. Medley	44
MEN I SHALL NEVER FORGET (*From Japanese of Musashi-no*)	Arthur Lloyd	50
NONAKA, THE MOUNTAINEER	Zoe Kincaid	54
OUT TO SEA. (Poem and Illustration)	H. Saito	57
FATHER TIME IN JAPAN	Ernest W. Clement	58
AROUND THE HIBACHI. (Short Stories)		61

TERMS: *Yen* 4.50 a year in advance; 50 *sen* a copy. Foreign subscription, *Yen* 6.50 per year in advance. Subscribers should remit to us in P. O. or express money orders, or in bank checks or drafts in registered letters.

PUBLISHED BY
THE JAPAN MAGAZINE COMPANY TOKYO.

Proprietors
B. Wilfrid Fleisher, Seishin Hirayama.

Editors
Zoe Kincaid, Y. Bryan Yamashita.

Managers
B. Wilfrid Fleisher, Y. Bryan Yamashita.

ADVERTISER BUILDING,
KYOBASHIKU,
TOKYO.

Digitized by Google

HER MAJESTY THE EMPRESS OF JAPAN

Digitized by Google

AP
J 35
M192
E1-Hime

POEM BY HER MAJESTY THE EMPRESS

Minato bune
Ikari wo aguru
Koe no uchi ni
Namiji shiramite
Yo wa ake ni keri.

In the small hours of night,
When all is dark, and rocks nor islets show
To guide the steersman, lo! the noisy crew,
Of mariners, with many a yo-heave-ho and shout,
Raise up the anchor. Ere the lusty strains
Have ceased, day breaks on the whitening waves,
And all the course lies clearly to be seen.

Translated by Arthur Lloyd

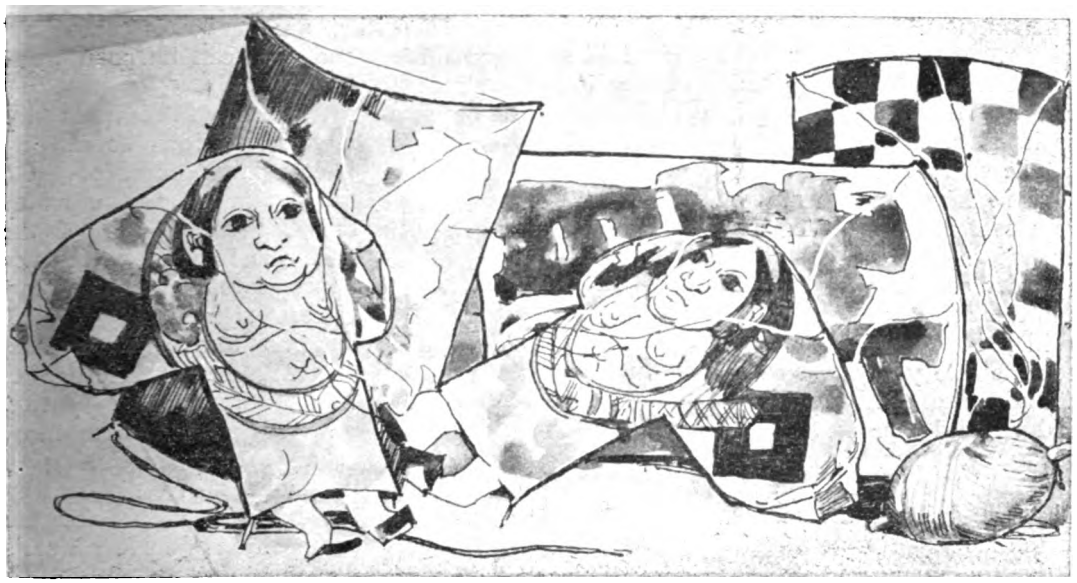
Digitized by Google

UTA KARUTA KAI CARD-PLAYING PARTY

Digitized by Google

THE JAPAN MAGAZINE

VOL. I. FEBRUARY, 1910 NO. 1



CHILDREN'S NEW YEAR'S KITES

NEW YEAR'S CUSTOMS IN JAPAN

BY

DR. YAICHI HAGA

PROFESSOR OF LITERATURE, IMPERIAL UNIVERSITY

IN each household throughout the Empire of Japan, whether the family is rich ot poor, high or low, preparations are made for the welcome the New Year. The shoji, or siliding doors, are freshly papered; the mattings of the floor are renewed; the family shrine is dusted, and the tablets of the ancestors cleansed. Before the shrine are placed new paper ornaments, (gohei), and straw hangings, (shime-nawa), while the small articles used in family worship are made clean.

At the end of the year, the housewife goes forth to purchase tiny table, lacquered bowls, and porcelain dishes, that a new start in the household may be made. Each member of the family must have a new suit of clothing, called the shinnen no haregi or dress of the New Year. Not only is there a thorough house-cleaning, but the New Year to the Japanese mind means a renewal of both mind and body.

New Year's festivities in Japan correspond with those of occidental nations, in that it is a time set aside for greetings to friends and relatives, but in other respects, they are quite different and more elaborate.

Digitized by Google

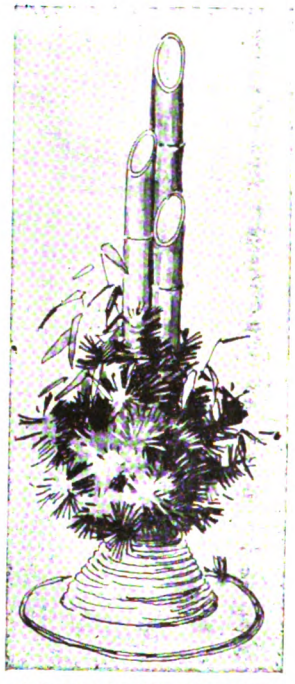
Although the Gregorian calendar has been adopted, and the ancient system of chronology discarded, few changes have been made in the festivities connected with the New Year, and many customs are still in existence that have been handed down since the age of myth.

According to the former Japanese calendar, the New Year heralded the spring time, and was a celebration of the rejuvenation of nature after the bleak, cold winter. So the New Year's festivities meant not only the beginning of new life, but a new heart and mind, and fresh aspirations.

The custom of calculating ages in Japan was formerly different from that of Western countries. In the West, the age is counted by years and the number of months. While in Japan, a person became one year older with the advent of the New Year, and a child was two years of age whether born early or late in the previous year. Thus a youth of fourteen attained his majority at fifteen and an old man of sixty-nine became seventy. The fact that a year was added to the age was a matter of congratulation on the New Year.

Decorations play a large part in the New Year's celebration, and each article in use has a particular meaning. These articles of decoration are offered for sale at the to shi no ichi, or street fair at the end of the year, and are to be found in many different parts of the cities. The most important of the decorations is the kadomatsu (gate-pine), the branches of the pine used on either side of the gate or porch of a house. Custom ordains that these shall be kept intact for the first week of the New Year. This period is called Matsu no uchi (within the days of pine). The branches of these evergreens as sold at the street fairs bear a marked similiarity to the *Tannenbaum* on sale in Germany for Christmas decorations.

There are also offered for decorations, straw cables, (shimenawa) that are hung to the kadomatsu, or gate-pine. This simple straw decoration is a contrast to the glittering ornamentation of gold and silver paper as seen upon the Christmas trees of Europe and America. Sometimes other ornaments are used, such as the leaves of the urajiro or uduriba, and often pieces of bamboo are combined with the pine branches. Such articles as trays and receptacles for offerings to the gods, and departed spirits, are made of pure unornamented wood, and can be secured at the street fairs.



KADOMATSU OR GATE-PINE

The room into which the guests are invited on New Year's day is especially decorated, On the walls of the elevated dais, or tokonoma, of the parlor is hung a kakemono appropriate to New Year, either representing pine, bamboo and plum, called sho chiku bai, a picture of Tenjin Sama, the patron saint of Japanese literature; or an artistic rendering of the subject given forth by the Imperial Court for the composition of a New Year's poem.

On this dais is also placed a tray made of pure white wood on which is placed circular pieces of mochi, or rice dumplings, one upon the other, forming tiers, not unlike the Western Christmas or wedding cake. These rice dumplings are called, kagami mochi, or mirror-dumplings, from their fancied resemblance to a mirror. The sizes of these dumplings are, of course, not uniform, but differ according to the household.

Underneath the dumpling it is also customary to place leaves of urajiro and yudsuriba, mematsu or pine, and yorokombu or sea weed. While it is adorned on top with a lobster, and daidai, or bitter orange.

There is also a special arrangement of flowers in the vases, and pine, bamboo, and plum branches, or the plant, fukujuso, are the most used, all having the significance of long life and happiness. The

Digitized by Google

pine and bamboo are held in great esteem in Japan, since they are perpetually green. The bitter orange, daidai, signifies from generation to generation. Urajio means succession, or inheritance. The lobster, used as an ornament for the pieces of dumplings, implies that the members may live to the age when they are bent as it is. Kachiguri, or dried chestnuts, mean victory, while nimame and gomame, kinds of boiled beans, refer to good health; the Japanese phrase, "mamede kurase," meaning, "May you have good health."

In every household a quantity of the rice dumplings, or mochi, is prepared, although the quality and quantity may vary according to the social status of the family. These dumplings are eaten the first three days of the New Year instead of the ordinary rice diet of the people. When the dumpling is boiled in soup, and mixed with vegetables and poultry, it is called zoni, a very popular New Year's dish.

On New Year's day the family rises

DECORATED MOCHI

earlier than usual, and clad in their best garments, assemble together and offer a prayer to the spirits of their departed ancestors, after which they partake of breakfast. The food is previously prepared because it is not customary to preform any cooking during the first days of the holiday season.

Another custom is the exchange of saké mixed with a fragrant condiment, called toso, a kind of spice, the flavor resembling vermouth. The master of the house goes out for a round of calls on his friends,

TAKARABUNE TREASURE SHIP

while the lady stays at home to receive callers, and the younger members of the family attend their respective schools, where exercises are held before the portrait of His Imperial Majesty.

Whenever a relative or friend comes on a congratulatory call, the invariable greeting exchanged is, "I beg to thank you for your kindness during the past year, and ask for a continuance of the same in the future." Spiced toso is offered first, and later ordinary saké.

There are many New Year's games, and one of the most popular in vogue in all parts of the country is utakarutakai, or card playing, which forms a favorite pastime in the holidays. Both young men and women are invited to take part in the utakarutakai, or card-playing party. The cards consist of one hundred pieces, and on them are printed short classical poems. There is also another one hundred cards held in the hand of a reader. The cards are distributed to the players and as the reader shuffles and reads the poems, the corresponding ones are taken from the piles in front of the players. As soon as a player has laid aside all his cards he becomes the winner of the game.

Kite flying is popular at New Year's time, and over the roofs of the cities many gaily ornamented ones, of various designs

Digitized by Google

and sizes are to be seen. The shops are full of them during the holidays, and they make suitable gifts to boys.

One of the most characteristic games of the holiday season is that of battledore and shuttlecock. Although it is a Western game, it has received a special adaptation in Japan. The battledores are decorated with representations of mythological or historical characters, and some of them are rich and costly. The most prized gift to a young lady or girl is one of these battledores. The young people in their bright kimono may be seen along the streets playing this graceful game.

The first seven days of the New Year are known as matsu no uchi, and from the eighth work at the school begins. On the morning of the seventh it is the custom to have for breakfast, nanakusa no kai, boiled rice with seven vegetables. On the fifteenth boiled rice called komame no kai, small beans mixed with rice, is eaten. All these customs have a significance that connects them with health and happiness. After January 7th ladies go out for their congratulatory visit. January 16th is the day reserved as a holiday for workmen and domestic servants so that they may enjoy themselves and visit their relatives or friends. On January 20th, the New Year's festivities end, and it is called hatsuka shogatsu.

With the introduction of Western civilization into Japan many of the quaint customs of former days have gone out of use. Yet there are many old ones that are still popular among the people. An interesting custom is hatsu yume, or first dream. A picture, takarabune, or treasure ship, in which is seen personifications of happiness and long life, is placed under the pillow on the night of January 2nd, as it is thought to bring a good dream. It is sold by vendors in the streets who call out "Otakara! Otakara!" "Buy our treasure boats!" This is done more often for fun than for profit.

Business begins on January 2nd. And on this day is seen the ceremony of hatsuni, when mercantile firms transport their goods through the streets in ornamental cars, attended by men clad in gay attire.

At the Imperial court there are special New Year ceremonies. That of Shihohai is an offering to the gods of heaven and earth for the peace of the universe, and the safety of the people. His Majesty personally takes part in this ceremony, rising long before sunrise, and praying to the four quarters of the tglobe.

For the first three days of the New Year their Majesties receive congratulations of officials, both civil and military, members of the aristocracy, and corps diplomatique. On the fifth the Emperor gives a New Year dinner to which high officials are invited, Among other ceremonies at the Imperial court, there is the Genjisai on January 3rd when the Emperor makes offerings to his ancestors. On January 4th state officials and members of the cabinet are summoned to the court, first reporting the safety of the Imperial shrines at Ise, and then the various affairs of state. On January 7th is held the ceremony of Koshohajime, when the court lecturers are given the first audience of the New Year, and on January 8th a report on military matters is made.

In the middle of January the O-uta hajime, or poetry ceremony is held at the court. On this occasion poems by their Majesties are read first, followed by those of the people. The subject for the poem is given forth by the Imperial court, and compositions are submitted by the public. Sometimes there are more than 20,000 of these poems presented but only a half dozen or so are chosen as the best, so that it is considered a great honor to be numbered among those selected.

NEW YEAR'S BATTLEDORE AND SHUTTLECOCK

Digitized by Google

REMINISCENCES OF ITO

BY

MARQUIS INOUYE

The late Prince Ito and I were members of the same clan, but as I was six years older than he, and the places of our birth distant from each other, we had no opportunity to become acquainted in our childhood.

As far as I can remember, it was during the latter part of the first year of Bunkiu, when the late Prince was nineteen or twenty years of age, that I first met him. My original name was Bunda Shido, and I was a member of the bodyguard of the Prince of Chō-siu, afterwards serving as page to the heir-apparent.

My duties in the suite of the Prince made it necessary for me to travel often to Yedo, the Shogun's capital. At this period Japan was in a state of great commotion, the new treaty with the United States of America had just been concluded, and public opinion was strongly against the Shogun's government. Many of the illustrious malcontents were put into prison or decapitated, and the stormy events of the time culminated in the assassination of Premier Ii.

At the time, Prince Ito was known by the name of Shusuke Ito, and was one of the violent partisans of the anti-foreign propaganda. He came to Yedo as a follower of the late Marquis Kido, who called himself Kogoro Katsura. It was in the second year of Bunkui that Ando Tsushimanokami, a member of the Shogun's cabinet, was attacked by assassins at one of the castle gates of Yedo, Sakashita Gomon. Both Ito and Kido were arrested on suspicion of complicity in the plot,—summoned before the magistrates, and were about to be put into prison. Filled with anxiety on their account, I went at once to Uta, one of the influential counsellors of thePrince of Chō-siu and through his influence with the members of the Shogun's cabinet, Ito and Kido were rescued from the clutches of the law. It was in this manner that a friendship began between the late Prince and myself.

The first political conspiracy in which we were united was a plot to fire the American legation at Gotenyama. It may be necessary to explain the condition of affairs that existed at this time. The Imperial Court at Kyoto was violently opposed to the arbitrary action of the Shogun's government in concluding a treaty with the United States of America without the Imperial sanction, and Prince Sanjo was appointed an Imperial envoy to Yedo, in order to force the Shogun's government to submit to the Imperial will. The heir-apparent of the Prince of Chō-siu was also in the suite of Prince Sanjo. The Shogun's government, however, was procrastinating, and apparently not prepared to take any decisive step. Failing to persuade the Yedo government to take action, I conferred with Takasugi, one of our party, suggesting that we must have recourse to some extraordinary measures to force the government to come to a decision. This was to be accomplished by bringing about some complications with foreign governments. We resolved to sacrifice our lives for the cause.

We were informed that the foreign ministers were in the habit of going to Kanagawa from Yokohama every Sunday. I made a proposal to attack them en route. Takasugi, Kusaka, and all the other members of the party greeted the proposition unanimously, and we at once made our preparations. Our rendezvous was at Shinagawa where we held secret meetings in a restaurant. We were in arrears in the payment of our expenses to the amount of 60 ryos, and we were obliged to pay this before we accomplished our purpose, —as it would have been beneath the dignity of a samurai to die and leave such debts unpaid. We were students at the time, and none of the party could furnish such a large sum. The only alternative was to ask one of the older members of the clan for a loan. Who would be the messenger?

It was proposed that this matter

Digitized by Google

should be decided by the result of a game and unfortunately I lost the game and was selected to borrow the money. After encountering some difficulties, I succeeded in raising a loan of a hundred ryos, with which we paid off four debts, and the party started for Kanagawa which had just been opened to foreign trade.

We took our lodgings at a hotel called Shimodaya, in Kanagawa, but it appeared that the plot had leaked out, for we observed that the soldiers of the Shogun's government watched our proceedings closely. Shortly afterward, Prince Sanjo, the Imperial envoy, who was in Yedo, dispatched a messenger urging us not to take violent measures. A messenger was also sent to us by the heir-apparent of Prince Chō-siu, informing us that he desired to meet us at Omori.

The plot being thus made known, there was nothing left but to change our line of action. We had an audience with the young prince at Omori who earnestly requested us to stop the undertaking. Thus the plot to assassinate the members of the foreign legation was dropped.

THE LATE PRINCE ITO

Although our first plans were frustrated, we were firm in our determination to exclude foreigners, and we formed ourselves into a party, called "Mitategumi," making a secret compact, and signing it with our own blood. This document is still to be seen. Prince Ito was one of the signers.

One day Takasugi said that it would be a matter of regret if we remained inactive, and proposed to set on fire the foreign legation in course of construction at Gotenyama near Shinagawa. The proposition was accepted, and the neccessary preparations were made for the incendiarism. We, a party of thirteen young bloods,—attacked the legation in the dead of night, I myself, having actually been the first to set fire to the buildings.

After the above event, I became very intimate with Ito, and we proposed to go abroad together. I was, from the very beginning, a violent anti-foreign advocate,but was of the opinion that in order to realize our object, it was neccessary to have a strong navy so as to be able to cope with the navies of other countries. I approached the young Prince of Chō-siu, and was granted permission to study the English language, and naval matters. A steamer, called Jirobomaru had been purchased from England, and I was ordered to go on board the ship for practice.

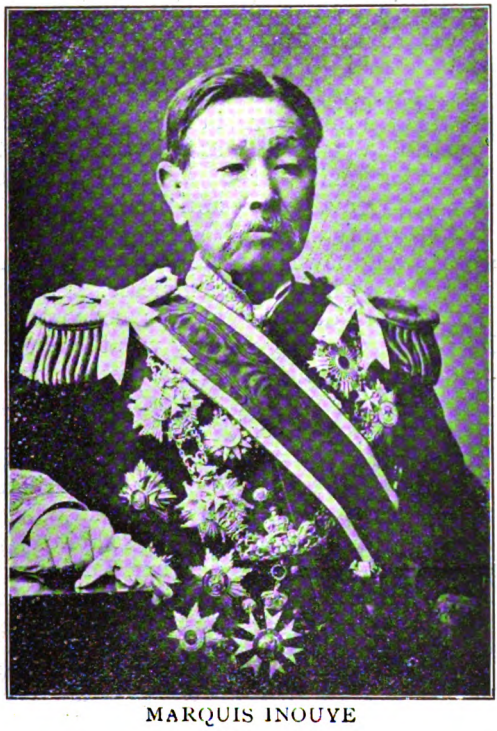
I had also heard the opinions of Sakuma Jirozan, and became more than ever convinced of the urgency of establishing a navy,—and so having made up my mind, applied for permission to go abroad. As it was forbidden by the laws of the land to travel to foreign countries, I was secretly granted permission and given a sum of money,—200 ryos from the private exchequer of the Prince.

Just then, I was obliged to proceed to Yedo in company with Ito on some business connected with the clan. On the way I disclosed my views regarding the organization of a navy and that I was going abroad to study and urged him to ac-

Digitized by Google

company me. At first he was undecided, but finally made up his mind, and so it happened that we travelled to Europe together.

We embarked on board a steamer in the dead of night from Yokohama. When I was first granted permission there were three of us,—Viscount Yamao, Viscount Katsu Inouye, than known as Yakichi Nomura, and myself. But Prince Ito and Kinsuke Endo having subsequently joined the party, our number increased to five. The fund granted us originally was 600 ryos for three persons, which was quite insufficient. In the course of conversation with Mr. Gower, the English consul, we were informed that at least 1,000 ryos would be necessary for expenses in England for one person. We were at a loss how to obtain the balance. Out of sheer necessity, I called upon Omura Masujiro, one of the leading officials of the Chō-siu clan, then in charge of the residence of the Prince in Yedo, and asked him for a loan of 5,000 ryos, which I was fortunate enough to gain by showing my firm determination to die in the event the request was not granted.



MARQUIS INOUYE

It was on the night of May 12th, in the third year of Meiji, that we boarded the steamer of Messrs. Jardine, Matheson and Company of Yokohama. Before the steamer sailed, we hid ourselves in the coal bunkers, so as to prevent detection by the customs officials, and it was only after the sight of our native land had faded from sight that we felt safe.

Arriving at the port of Shanghai, the novelty of the surroundings, and the flourishing condition of commerce made our eyes open with astonishment. My views underwent a sudden metamorphosis I began to see that the expulsion of foreigners from Japan was out of the question and wrote a long letter to friends in Japan, stating how my opinions had been modified, and that I believed foreign intercourse was an urgent necessity of our country, also the dangers which threatened the nation should the policy of exclusiveness still be pursued. Prince Ito was lukewarm in sharing my opinions, and even censured me for my lack of consistency in changing my views so soon.

While we were in Shanghai, we were asked the object of our voyage, and not being able to express our desire to study naval affairs fully in English, we simply answered, — "navigation." The captain of the ship, thinking that we wanted to become sailors, sent us to different vessels bound for London, and we were required to perform the regular routine duties of sailors. Prince Ito and myself were sent on board a merchantman loaded with tea, and the other members of the party sailed in another ship. We had to perform all kinds of hard work, washing the deck, working at the pumps, the food being almost exclusively salt meat, and black bread. In spite of the fact that we were from the first prepared for difficulties, we were rather disheartened. During the day time we had few moments to ponder over our troubles, but when night came, we would often stand together on the deck, gazing in the direction of our native land and talk of our friends in Japan, the Emperor at Kyoto, and the developments that might happen in the carrying out of the expulsion of foreigners,—until it was late at night, and

Digitized by Google

the tears came to our eyes.

During the voyage, my companion was once taken seriously ill. The sailing ship in which we had shipped was a vessel of only 300 tons, and there were few conveniences, and I was obliged to nurse the invalid day and night without any assistance.

Upon our arrival in England, we at once began to study English, and could read and understand the language in course of time. We were able to read the newspapers, and what was our astonishment one day to find the stirring news from the Far East of the bombardment of Kagoshima from an English squadron, and an attack upon foreign ships by the forts of Shimonoseki by the Chō-siu clan, and also that the allied fleet of the powers was about to bombard Shimonoseki. The news was like a thunderbolt. It was our opinion that Japan was ultimately destined to be beaten in such a struggle, and forced to pay a heavy indemnity, or even to cede territory. To avoid a national calamity, it was of urgent necessity to unite the governing power in the hands of the Mikado, as the Shogun's government had lost entire control over the nation. Unless the policy of foreign intercourse was agreed upon at once, the country would go to destruction. We decided we should not be poring over books in a foreign land when there was not a moment to lose, if we wished to help our country. It was incumbent upon us to return to our province at once. So Prince Ito and I made a hasty departure for Japan, leaving the other members of the party in England to pursue their studies.

We found on reaching Japan that our clan was placed in a most critical position, both as regarded internal affairs and in relation to foreign powers. The Prince of Chō-siu had been disgraced at the Imperial Court, having been deprived of the protection of the gates of the Imperial palace and ordered to return to his province. The clan was on the point of making an attack on Kyoto, and the vanguard of the forces was already in the neighborhood of the capital.

Great Britain, France, the United States of America, and Holland were making preparations for a combined attack on the Chō-siu clan, for the part they had played in the attack made on their ships. We were dismayed at the turn of affairs, and at once sought an interview with the British minister, Mr. Alcock. We entreated him to delay the action of the foreign powers, as we would see the Prince in person and urge upon him a change of policy. The minister was at first adverse to our entreaties, but finally consented to grant us a few days of grace. Being allowed to go on board one of the British men of war, we landed at an island off the coast of Bungo, called Himejima, and proceeded to Chō-siu by means of a sampan, and finally landed at a place called Toumi. Hurrying to the capital of the clan, we at once sought audience of the Prince, when the chief counsellors of the clan, and all the important officials were assembled, and explained to them the actual state of affairs in foreign countries, and that Japan must at once be opened to other nations.

When we returned to our province, the anti-foreign spirit was at its height, and the whole clan was almost mad at the idea of opening the country to foreign commerce. Even the women walked with swords concealed in their clothing. Not only was there no one to lend ears to our views, but we were regarded as traitors, and some wished to behead us.

At a meeting of the clan we brought up three great questions, the opening of the country to foreigners, the restoration of the Imperial power, and the consolidation of the Empire. We were greeted with derision, Although we talked for more than five hours, our opinions were rejected by the chief counsellors. They would not listen to reason. Both Ito and myself were in despair, but it was of no avail.

Subsequent events proved fatal to the clan. The town of Shimonoseki was bombarded by the allied fleet, and the clan was forced to conclude an ignominious peace. In the meantime, the forces of the Chō-siu clan in Kyoto came into collision with the partisans of the Shogun's government, led by the Aidzu and Satsuma clans, and after severe fighting, they were repulsed. The Shogun's government immediately issued an order to the daimyos of the realm, attacking Chō-siu as a rebel. In the Chō-siu clan, opinions were divided, and a faction of

Digitized by Google

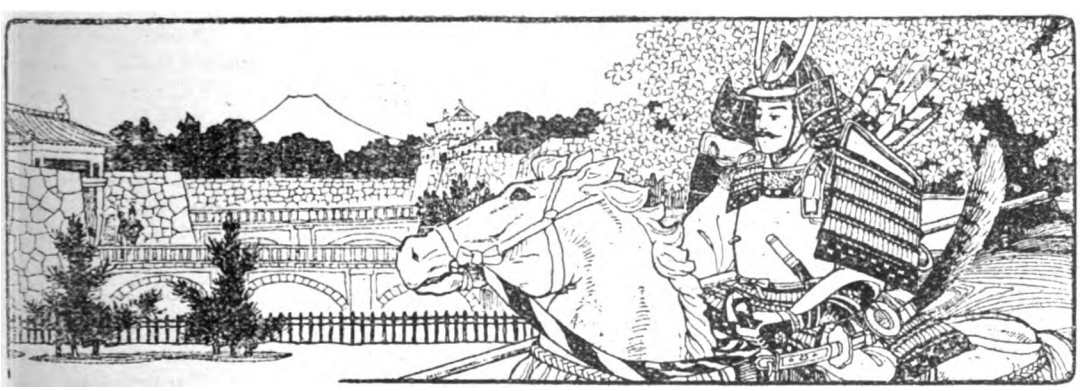
influential clansmen, styled Yokuronto, advocated unconditional surrender to the Shogun's forces, to guarantee the security of the Prince's house. We were enraged at this exposure of our weakness, as we were convinced that such a policy would be our destruction.

The night of September 25th, in the third year of Bunkiu, is one that shall never slip from my memory. A meeting of the senior counsellors held in the presence of the Prince closed late at night, and I was returning to my home, while an attendant led the way with a lighted lantern. Just as I was a short distance from a place called Sodetsukibashi, three men suddenly sprang out of the darkness and asked "Who are you?" I answered "I am Inouye Bunda." Immediately, I was attacked with swords. But during the affray the long sword which I wore in my belt, turned fortunately so as to cover my back, and the enemy striking against the scabbard, I was only slightly injured. I then stood up and defended myself with drawn sword, but the odds were too great, and I was severely wounded in several parts of my body.

Though quite exhausted from loss of blood, I managed to steal away in the darkness and dragged myself to a farm house. Afterwares I was carried home. The pains I had to endure were so great that I begged my elder brother to decapitate me, and end my suffering. As he was convinced that I could not live, he drew a sword and was about to apply it to my neck, when my mother with a piteous cry, implored him to send for a doctor. As soon as the physician arrived, I was treated to a rude surgical operation, which, however, saved my life.

Prince Ito had just returned from an official mission to Yedo in connection with the conclusion of peace with the allied powers and was staying at Shimonoseki. When the news of my disaster reached him, he lost no time in hastening to my bedside. The interview was heart rending. He wept bitterly, and his tears fell upon my cheeks. I opened my eyes and faintly warned him to fly from the place at once as it was dangerous for him to remain.

More than forty years have elapsed since the above event occured, and although there have been several occasions when we have had heated discussions, there has never been a single instance when we hurt each other's feelings. Such being the case, I cannot express in words the deep sorrow that filled my heart at the news of my old comrade's sad death.



Digitized by Google

Bushido

By

Count Okuma

In Japan there is a literature so characteristic of the country that it cannot be found in any other part of the world. This literature deals with loyalty to the throne, filial piety, devotion between man and wife, fidelity to friends, the spirit of sacrificing one's life for the cause of the state in time of a national emergency.

All these ideals have existed in Japan from time immemorial forming a spirit that pervaded every class of society and remains unchanged even to-day. This national idea or spirit is sometimes called Bushido, but I would call it a popular literature.

COUNT OKUMA

Take, for instance, the country theatricals, the tales of story-tellers, the naniwa bushi, the tokiwadzu, the gidayu, the shinnai, and the bauta, or any passage from musical compositions,—all will reveal the predominance of this national idea. Although the spirit may be expressed in many ways, yet the theme will invariably consist of such sentiments as loyalty, fidelity,—devotion.

For the development of human character, based upon moral excellence, there is probably nothing which bears a more important relation to it than this common literature. What is the best mode of spiritual culture for the people of Japan? The answer to this question is certainly this: to let them understand Bushido and realize its principles in themselves. This is my conviction.

But Bushido is interpreted variously. Some say that it is a "warrior spirit", and is a sentiment which existed only in the samurai of long ago. Yet there are others who attach to it a deeper and broader meaning. It is true that every explanation contains more or less truth, but the difference in interpretation is often misleading. Therefore, for my part, I would call Bushido the popular literature of Japan and I believe this is the most appropriate explanation.

The celebrated Nansbu Saigo once resigned his official post and formed a league with his fellow-thinkers and his plan can be said to be simply a phase of this popular literature of Japan or Bushido. It was a great pity, however, that his meaning was misunderstood, and that he died an unknown death in consequence.

Digitized by Google

THE REGENERATION OF KOREA

BY

J. R. KENNEDY

THE recent scourge of cholera that swept through Korea and caused the deaths of over 3,000 people within two months has had one excellent result. It has caused the authorities of municipalities visited by the plague to take sanitary precautions. That this has been the result, and that the city of Seoul as well as minor towns in Korea have been cleaned up and are to-day fairly sanitary, is evidence of changed conditions in Korea.

There is to-day in Korea a care on the part of officials for the people—the mass of Koreans, who hitherto have not had protection of life or property under any law, under any regulations or as a result of any organized form of Government.

VISCOUNT SONE
RESIDENT GENERAL OF KOREA

On a visit to Seoul some months ago a resident of experience, said:—

"I have lived and worked in Korea for more than twelve years and consider myself competent to criticize. I think I can do so independently and impartially, for I like the Koreans and I do not dislike the Japanese, among whom I spent several very happy years. But Seoul twelve years ago was the dirtiest place in Christendom. At that time there was absolutely no sanitation; there were no hospitals and there was not a house suitable for a foreigner in the whole of Seoul. I lived in a heavy atmosphere of smell.

"The Government of that day was corrupt from the lowest official to the highest. The poor people were pressed and squeezed and robbed; as a consequence, they lost all energy. There was no desire to work because the proceeds of work were passed to the officials after the bare necessities of life had been supplied to the workmen. All each man wanted was to have enough to eat and to be let alone to live his life according to his small bent. Korea was without patriotism in those days; that is to say there was a love of country but no desire to do anything for the country and no admiration for the Government. The Government did nothing for the people of the country; why then should the people of the country be expected to care for the Government.

"I actually heard a foreign consul in those days term the present ex-Emperor, who was at that time the ruler of Korea, "the greatest scoundrel of all Korean officials." The Emperor was surrounded by bands of servile officials who had no greater ambition than to lead an easy life and fill their pockets. Frequently masses of people protested against unjust oppression and

Digitized by Google

petitions were presented to His Majesty, resulting only in silence or in the giving of empty promises. The Emperor was an autocrat in the highest sense of the word. Under the leadership of Tonghak Chiefs, sections of the people of Korea frequently rose in rebellion against unscrupulous officials; in fact there was at that time more rebellion in Korea by far than there is to-day. I may say here there has always been more rebellion and revolution against the existing order in Korea, extending over the last 400 years, than there is to-day; the so-called rebellion against the Japanese régime is mild in comparison with the brigandage, lawlessness and rebellion existing when I first came to this country twelve years ago.

"Notwithstanding the outrageous conditions surrounding the Court and the indifference of the Emperor to the needs of his people there always existed that reverence for the name of the Emperor peculiar to the orient—to China, Japan and Korea. This reverence for the Emperor—that is to say the reverence which surrounded the person with a halo almost of divinity, was so frequently shaken by his selfish carelessness for the welfare of the people that patience finally wore out. It may not generally be known, but it is a fact that in the year 1898 a somewhat powerful society organized in Korea, demanded the abdication of the Emperor, because of the backwardness of Korea, the insecurity of life and property and because it was believed the Emperor was incapable to control. The wording of this remarkable demand, which was circulated throughout the Empire follows:—

'His Sacred Majesty has reigned thirty-five years. Inheriting the great estate of his ancestors and appreciating the love of his people, our Emperor is thirsty for good government. But failing to secure the services of able ministers His Majesty has to control and manage everything in domestic and foreign affairs. He is constantly worried, and anxious crowds of evil men direct his vision and bewilder his mind. The excess of worry and labor are endangering his sacred health. Can his subjects help feeling concerned about his person? In order to preserve the Imperial health and to prolong the Imperial life His Majesty should resign his great office to the Crown Prince to strengthen the foundation of the Imperial family and to advance the welfare of the State.'

"I need not say that the ex-Emperor declined to accept the suggestion and did not realize, as his subjects desired, how much the cares of office were endangering his health. He preferred to live in the atmosphere of debauch, corruption and intrigue that had become the every day surroundings of the Court in Korea.

"After this there followed a number of incidents, indicative of the temper of the people and a further description of the Empire. Attempts were made to poison the Emperor and Crown Prince, and protests of every kind against the existing order were frequent. The body of the Emperor was continually surrounded by guards at one time entirely foreign and the Indepenence Club, a somewhat powerful body, was extremely active in leading the protest.

"On November 26th, 1898 in the presence of the Representatives of Treaty Powers and officials, the Emperor solemnly promised that all improvements in the government asked for by the Independence Club should be gradually enforced. It is unfortunately unnecessary to say that the promise was not fulfilled and that things went from bad to worse until the condition of the people of Korea outside of the Yang Ban, or Nobles' class, became desperate."

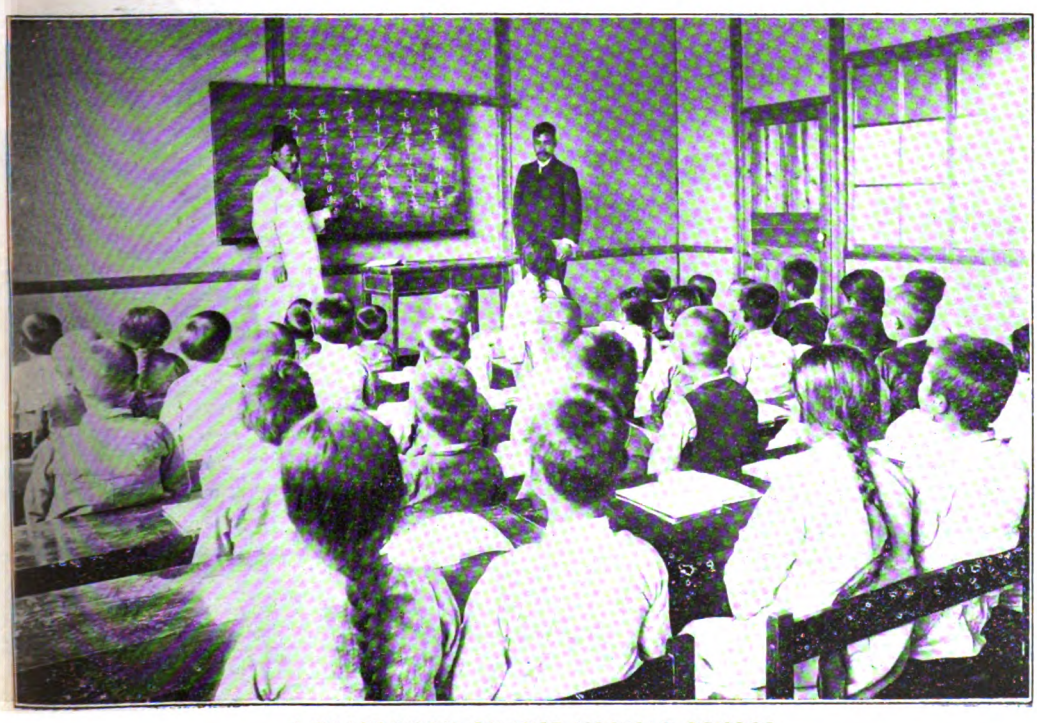
The picture drawn by my informant, bringing us up to ten years ago is not an inviting one. When one compares the conditions then existing, as outlined by this most reliable authority (who is confirmed on every hand) with the conditions of to-day, sympathy for the Koreans, because of the interference of Japan, is limited to such sentiment as is given to any nation that loses its independence and becomes subject.

The stirring events happening in Korea, between the year 1898 and the war between Japan and Russia, are matters of too recent history to necessitate repetition now. Undoubtedly Korea was the bone of contention that caused actual war. During this period conditions in Korea had not improved; industry there was none, except among the agricultural class who struggled through a hopeless existence for their daily bread and who were unable to accumulate any money wherewith to

Digitized by Google

SEOUL NORMAL SCHOOL

provide for a better and happier existence. The war over, the right to administer Korea was granted to Japan under the treaty of Portsmouth, and in this treaty



A CLASS-ROOM OF THE NORMAL SCHOOL

Digitized by Google

the words "advice, guidance and control", as applied to Japan's relations with Korea, are particularly significant.

The question of method then arose in Japan, where there were two decided factions. The one advocated an immediate annexation; the other, headed by Prince Ito, demanded a more careful following of the wording of the treaty. Prince Ito won the day. It was decided to "advise and guide" so long as advice and guidance were sufficient to secure such conditions of prosperity and good government in Korea as would make that country a useful neighbor.

The ex-Emperor, here again by intrigue lost to his people the one opportunity left to them of remaining independent. His early violation of the treaty with Japan and his interference in the foreign affairs of Korea, for which Japan had been given the responsibility under treaty with the Emperor of Korea himself, brought about the disbandment of the Korean army, the removal of the Emperor, and the establishment of "control" by Japan in Korea.

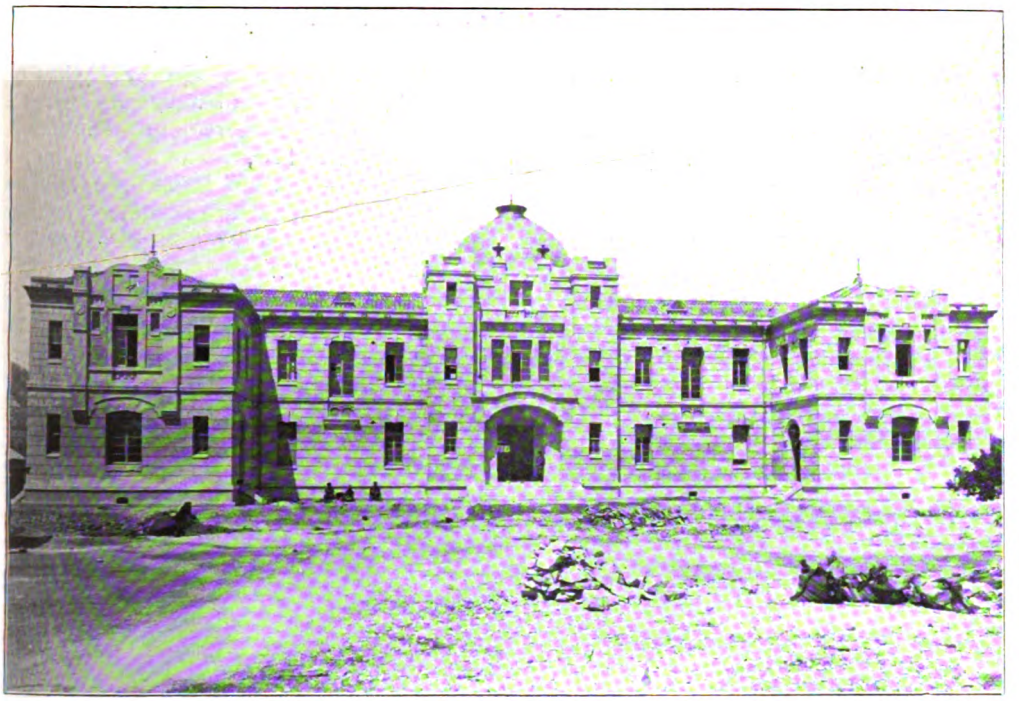
As early as the year 1898 Prince Ito paid his first visit to Korea. He was then on his way to China, but as recently he hoped to study conditions in Manchuria, he then went to Korea.

At a banquet given by the Korean Minister of Foreign Affairs, Prince Ito said among other things "Japan's policy towards Korea has always been to assist and befriend this country. It is true that at times incidents of an unpleasant nature unfortunately interfered with the maintenance of cordiality, but I can conscientiously assure you that the real object of the Japanese Government always has been to render assistance to Korea in her endeavors to be a civilized and independent State. Japan's good wishes for Korean independence are all the more sincere and more reliable because the vital interests of Japan are bound up with those of your country. A menace to Korean independence will be a menace to Japan's safety."

And so eleven years ago the man who for the last three years and up to the hour of his death stood at the head of Korea as its uncrowned king, directing the Empire and acting as Grand Tutor to its Crown Prince, fostering its industries and building up hope for the

THE FOREIGN LANGUAGE SCHOOL

Digitized by Google



THE COURT HOUSE (SUPREME COURT AND SEOUL APPEAL COURT)

mass of the population, sounded the note that has rung so true throughout the whole course of the administration of his policy. "A menace to the independence of Korea" came from Russia. It was "a menace to the safety of Japan" and Japan fought for her national life.

And then Korea, through the man who had misdirected its affairs, showed that whatever the patriotism and whatever the love of its people for their country might be, he, the ruler, was lacking in all those qualities that might enable him or his court to conduct affairs so as to prevent Japan from again being obliged to take to arms because the independence of Korea was threatened by another nation. It was not a question of Korean independence now; it was a question of who could best and in the most friendly and helpful way develop Korea as a dependent nation.

In his capacity as Resident General it must be admitted that Prince Ito was the guiding spirit of the country and to-day those who were most bitterly opposed to the advent of Japan into the affairs of Korea admit freely that the Resident General worked for the welfare of the people of Korea and did so against tremendous odds and even with the opposition of factions in his own country.

The story of the development of Korea in detail would take long to tell, but to-day there is hope in Korea; there is a decided hope that, notwithstanding the palpable fact that so long as Japan shall continue the ruling power in the Far East Korea cannot secure absolute political independence, there may come a time when she is qualified to conduct her own government, and her own Emperor may sit upon the throne.

To-day in Tokyo, a boy taken from the midst of objectionable surroundings, lives a wholesome life, studies among Japanese boys of high rank, and is treated by the Emperor of Japan with the consideration due to the Crown Prince of Korea. He had for his Grand Tutor and guardian the old statesman who in his declining years saw honor for himself and honor for his country in a kindlier and more humane treatment of Koreans than has been adopted by greater nations in their relations with and control of dependencies.

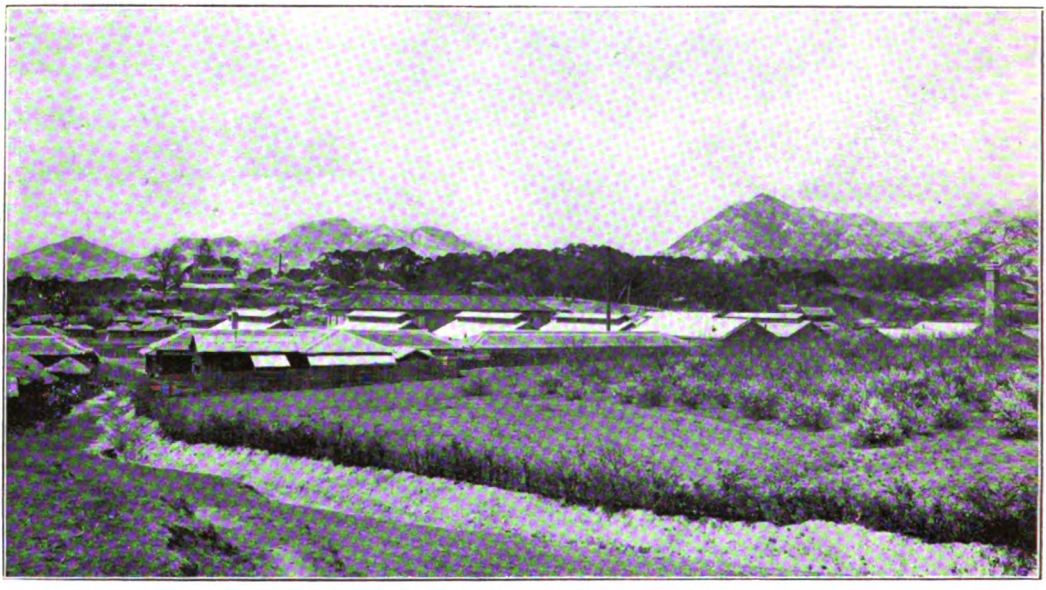
There is reason to believe that Prince

Digitized by Google

Ito, when he brought this boy back from Korea to receive his education in the broader fields of learning and where he could get a broader view of life, saw in the not far distant future the chance of setting upon the throne of Korea a young man grown up in friendship with the people and the Emperor of this nation and in whom he had implanted respect and even affection for himself.

And now from north to south of "The Land of the Morning Calm" the dawn of hope is growing almost to brilliancy. The word picture of the Korea of twelve years ago has been completely changed. Seoul, a city of a quarter of a million people, is becoming more prosperous every day. Factories are building where the cotton grows in South Korea, and cattle graze among the valleys. Millions upon millions of trees are being planted upon the bare hills from which an improvident government permitted the timber to be ruthlessly cut. Thousands of Koreans are employed in digging from the earth the wealth of minerals with which Korea abounds and more thousands will be employed every year for years to come. Gold, copper and iron are finding their way by shiploads into foreign countries. A great experimental station is there to teach the farmer how to make the most of his soil.

Where a few years ago dirt, ignorance, sickness, poverty and savagery were the striking features of Korean life—no schools, no courts, no law, no sanitation, no just government—now city and country schools and colleges have been built, where the children of the ten million poor people of Korea can receive education; courts have been established and court houses built where the Korean appeals to justice and gets it; the cities are clean and well governed; great hospitals, free to the poor, have been erected; the missionary from all lands and of all denominations is welcomed with open arms as an aid in the great work for the betterment of these people.



INDUSTRIAL TRAINING SCHOOL

The regeneration of Korea is well upon its way. Let us hope that in the face of the cold facts of existing conditions the sentiment of the world will be directed to the encouragement of Korean people to an acceptance of the situation, in order that out of their present dependence there may come independence for those who for 400 years have merely existed as a nation, and whose sole hope now lies in the wisdom and the justice of their neighbor—Japan.

Digitized by Google

THE FINE ART OF JAPAN

NAOHIKO MASAKI

DIRECTOR OF THE TOKYO FINE ART SCHOOL

THE masterpieces of Japanese art,—including paintings, sculptures, and buildings which date as early as the seventh century are preserved in the custody of the Imperial family, the nobility and the great temples. In no country can examples of fine art be found in such large numbers and in such a complete state of preservation as in Japan, a fact of which the nation may well be proud. In order to understand these art objects, it is necessary to know something of the historic relations between Japan and China and Korea. Before the influence of these two countries was felt fine art, in the present acceptance of the term, had no existence.

At the beginning of the third century A. D. Japan invaded Korea, and intercourse became established between the two countries. It was by this means that the civilization of Korea, which was that of the Six Dynasties of Northern China, was brought to Japan. Buddhism was introduced in the middle of the sixth century, and this influence affected fine art to a large extent. In the temple of Horiu in Yamoto objects of this period are still preserved.

The period of greatest assimilation in Japan of Chinese art was in the seventh century when Shotoku Taishi flourished. In the following century direct intercourse was carried on with China, and Japan felt for the first time the tide of civilization from Southern China.

In its turn China was influenced by Hindu civilization, while Buddhism made itself widely felt. The fine art and Buddhist religion of Northern China was introduced through Turkestan and Khotan, and that of Southern China by the Persians who came from over the seas.

During this period, which was the Tang dynasty, civilization in China reached a very high degree, and much of the splendor of the period was transmitted to the Nara dynasty of Japan, the art objects of that time being preserved at the present day in the great Buddhist temples of Sohoso, Todai and Kofu in Nara. Although there is but a century between the periods of Nara and Suiko, fundamental differences exist between the art of the two periods, which is apparent to those who are familiar with the subject.

From the Suiko period until the end of the ninth century intercourse between Japan and China was very frequent and it is most probable that art objects were imported from China, or made in Japan by Korean or Chinese artists or under their tuition.

About the end of the ninth century China was distracted by great civil wars, and as a result relations ceased between the two countries. At this time the prestige of the Emperors was at its height, and the whole of Japan was peaceful and prosperous. It was while foreign intercourse was suspended that the most characteristic features of Japanese art became developed.

From the tenth century to the middle of the twelfth, known as the Fujiwara period, art objects of exquiste beauty and elegance were made. At the end of the twelfth century military government was established by the Shoguns, and a new era was opened. A martial spirit pervaded all classes of society. Relations were again carried on with the Sung dynasty of China, and the Zen sect of Buddhism was introduced into Japan which tended also to increase appreciation for simple paintings like that of Sumiye or painting with Chinese ink. The masterpieces imported during the Tang and Sung dynasties of China had also a great influence upon Japanese painting.

Intercourse was also carried on in the fifteenth century with the Ming dynasty of China which corresponded to the Higashiyama period in Japan when Shogun Ashikaga Yoshimasa was in power. A large number of the objects imported at this time are still extant in Japan.

After the military rule of Shogun Mina-

Digitized by Google

moto Yoritomo, the power of the shogunate passed into the hands of the Ashikaga family and later to the military families of Oda and Toyotomi. From the latter part of the reign of the Ashikaga shoguns until the fall of the Toyotomi family during the years of Genki and Tensho in the sixteenth century, Japan was rent by incessant internal strife, and it was at this time that military instruments were popular. A great stimulus was thus given to the development of ornaments for swords and armor. When, in the latter part of the sixteenth century Toyotomi Hideyoshi (Taiko Sama) made an invasion of Korea, his generals returned with various Korean manufactures, and were accompanied by Korean artists These artists settled in the domains of the generals, and the arts and industries of Korea were soon implanted in our country.

When the Tokugawa Shoguns were in power, peace reigned throughout the Empire, and the new industries and arts that had been transplanted flourished, there being especially great development in the manufacture of porcelain and faience.

Previous to this, about the middle of the sixteenth century, the Portuguese came to Japan for the first time and commerce with foreign countries was carried on until the year 1639 when all relations with other nations were forbidden. The tide of occidental civilization which at this time appeared to invade Japan was abruptly checked by this edict, and foreign influence, in consequence, had little effect upon the art of the country. In the Tokugawa era, peace reigned all over the Empire, and the people were prosperous. Art characteristics peculiar to Japan began to be developed. It is called the Genroku period and abounds in manufactures of great beauty.

Among the structures that have stood the ravages of time is the Shos in, the treasure depository owned by the Imperial family, a wooden building erected 1200 years ago and still standing intact. This wonderful building erected in the eighth century guards the Imperial treasures at the present time, a fact worthy of our deep reverence. Among the invaluable treasures deposited within its precincts are not only masterworks of art such as musical instruments, arms and chotori used by the Emperor Seimu, but a large number of official documents. Many other articles dedicated to the temples are also to be found without injury.

Such a preservation of art objects has no parallel in any other country. From ancient times there were wars within the Empire, but these were the result of rivalry for supremacy between subjects, and there was never a case of revolution in which the Imperial family was endangered. The belligerents obeyed and revered the Imperial family. Such being the case, the treasure depository owned by the Imperial family, or the sanctuaries where their spirits were enshrined were exempt from either incendiarism or plunder. Another cause lies in the fact that Japan is an island empire, and except for the coming of Kublai Khan, has been free from invasions.

In China, much of the fine art of the Tang and Sung periods was reduced to ashes during the revolutionary wars which preceded the changes in dynasties, and only the shadow of former splendor can be found in the metallic and stone articles that have been preserved to posterity embedded in the earth. To really investigate the art objects of these periods, it is necessary to visit Japan, where they can be seen in their completeness,—not to mention the great number of manufactures born of the characteristic Japanese civilization which the influence of the Tang and Sung dynasties produced.

Although it is sometimes said that the War of Restoration was the cause of an exodus of Japanese fine art to foreign countries, it is not entirely true. There may have been some of the nobles and samurai who parted with articles of daily use under sheer necessity in the ebb tide of fortune caused by political and social revolution. But that they allowed the treasures inherited from their ancestors to go from them, is not a fact.

With regard to the masterpieces of art deposited in the temples and shrines from ancient times, there is no evidence that they have been removed. The Sovereign who founded the Empire 2,500 years ago is the ancestor of our beloved Emperor, and our ancestors were his subjects. The universal custom of ancestor worship in our country was the primary cause in the preservation of our fine art.

Digitized by Google

NEW YEAR'S SNOW.

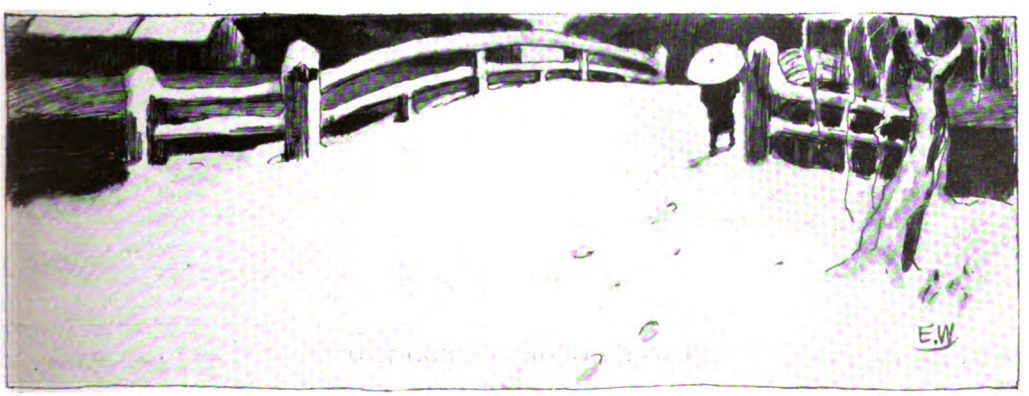
Two Poems on the subject given forth by the Imperial Court for this New Year's Poem.
(BY ANGLICO JAPONICO).

I

The jealous night amass'd this beauty's wealth,
Which in the New Year's sun the eye doth daze;
So shall Thy glorious virtues stored by stealth
Shine forth till all the nations on Thee gaze!

II

The New Year comes, a pure and stainless child,
And wrapt all in a mantle spotless white,—
Before me lies a sheet yet undefiled,
Whereon I am,—or well or ill,—to write.



Digitized by Google

THE TRIAL OF THE GOD JIZO

Digitized by Google

STORIES OF O-OKA, MAYOR OF YEDO

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN")

I

SOME two hundred years ago the city of Yedo, now Tokyo, was governed by O-oka, who by birth belonged to the hatamoto, direct retainers of the Shogun and just below the daimyo in rank.

O-oka was made Mayor by the eighth Shogun, Yoshimune in 1717, and in recognition of meritorious service was finally created a daimyo with an income of 10,000 koku of rice or the equivalent of £20,000. In those days the city had four mayors each given respectively administrative power over the samurai, the priests, the merchants, and the finance bureau. O-oka's jurisdiction lay over the merchants. Besides the exercise of municipal authority, the office of mayor combined the duties of police general and chief justice of the town.

O-oka was a great man and certainly the most popular mayor the city of Yedo ever had in ancient times. His dominant characteristic was absolute fearlessness in the cause of right and justice and it was this attribute which first won him the Shogun's admiration. His knowledge of human nature, his power of detecting crime, his unerring judgements were wonderful, and many are the amusing and interesting stories told of his wit, resource and ingenuity which the Yedokko delights in reading and laughing over to this day. Some of these anecdotes may be of interest here.

II

The Trial of the Stone Jizo

One day an employee of a dry-goods store in Nihonbashi was sent out with a large pack of two hundred pieces of white cotton which he was told to carry to a dyer in Honjo.

It happened to be a very hot day towards the end of July and the young man, Yagoro by name, found his burden very heavy as he trudged along the dusty road in the blazing sun, and hot and tired he, at last, reached that part of the city called Yokogawa Street. Here in the pleasant restful shade of a grove of trees stood a large stone Jizo, the special protector of travellers, women and children, beloved by everyone for his gentleness and mercy. The cool quiet spot was too tempting in its offer of refreshing rest to be passed; Yagoro untied his bundle, shifted it from his back to the ground, and then sat down leaning against the stone god.

In this comfortable position he soon fell fast asleep, and as he was very tired, it was an hour or so before he woke up with a start, remembering where he was. When he got up, ashamed of having slept so long, and looked about him for his goods, to his dismay the whole pack had entirely disappeared. In great distress of mind he decided to retrace his steps and confess everything just as it had happened to his master, which he did. His master, however, would not believe his story. He said that it was unlikely that any thief would dare to carry off such a large parcel in broad daylight. He told Yagoro that the only way for him to do was to go home to his parents and tell them all and get them to make good the loss.

"If you will do this, I will not bring you into court, otherwise I must!" said the man.

Yagoro was greatly perplexed. He did not know what to do in this dilemma. His parents were poor people and it was impossible that they could ever pay for the stolen goods. One of his friends seeing his distress, took pity on him and advised him to lay the case before O-oka, the Mayor.

"He is said to be the cleverest man in the country. Who can tell whether he may not be able to devise some means of finding the thief?" said his sympathetic friend.

Yagoro, thankful for anything that held out the smallest ray of hope to him, took his friend's advice and carried his story to the Mayor.

Digitized by Google

O-oka after listening to the young man's tale said: "You are certainly to blame for falling asleep, but Jizo is a Buddha bound to protect everyone who trusts in him. He has therefore not done his duty in allowing things to be stolen that were placed right under his knees. Even though he be a Buddha, I cannot pardon him for such neglect of duty. I will arrest Jizo and examine him!"

With these words he summoned two or three of his officers and gave strict orders that the Jizo of Yokogawa Street should be brought before him.

It seemed a strange order to the men, but as it was their adored chief whom they all worshipped who gave it, they obeyed. The news soon spread abroad that the god Jizo was to be arrested and many people flocked to see the sight.

Faithful in carrying out the orders they had received, O-oka's men marched to the spot and bound the stone statue round and round with ropes. When they tried to move it, however, they found this an impossible task; the image was six feet high and carved out of solid stone, and it was far beyond their strength to move it an inch from where it stood. At last one of the three officers looked round on the crowd that had gathered about them and said:

"If you will help us, we will admit you into the court to hear the trial of Jizo!"

Everyone was eager to be present at such an unprecedented proceeding in the judicial court, so, one and all came forward and helped the officials move the stone image to a cart and their curiosity fully aroused, they lent a hand at pushing and drawing it across the city. The strange sight caused a good deal of excitement as it went along the streets and on hearing the unusual story many more people joined the procession so that by the time Jizo reached his destination quite a crowd entered the court room with the image.

As soon as Jizo was brought into the hall the Mayor came out and addressed the image with great solemnity.

"You are a negligent fool! You are supposed to protect everyone, men, women and children, and this man," pointing to Yagoro, "trusting in you fell asleep in your shade. But instead of protecting him as you are in duty bound to do, you allow a robber to steal his things while he is asleep! You must be an accomplice, if you are not, explain yourself!"

After waiting a few moments as if expecting a reply O-oka went on!

"As there is no explanation forthcoming, you admit that you are guilty. I will therefore imprison you!"

With these words he turned about and as if noticing the assembled crowd for the first time, said to his men:

"Who are these people? Are they accomplices of Jizo or thieves?"

"No, your Excellency," answered his subordinates in a most respectful manner, "they are only here to see the unprecedented trial of Jizo."

"What?" said O-oka as though very angry. "They have come to see the trial of Jizo? What impudent rascals? Do they think my court is a penny show?" and he glared round the room. Then he gave sharp quick orders.

"Shut the gates at once! These men must be detained for contempt of court!"

The alarmed men pleaded with no result,—they had been promised by the Mayor's men that if they helped in moving and carrying Jizo to the court they would be allowed to see the trial and that this was the understanding that accounted for their presence there that day.

O-oka seemed deaf to this explanation and nodded to several notaries who with paper and fude began at once to go round to everyone noting down names and addresses. The news spread like wild-fire outside the court that all who had gone to hear the case of Jizo were now arrested and the families and friends of these men came in haste to plead with O-oka and to ask his pardon for any imprudence of which they might be guilty.

All told, there were now seven hundred people in the court room which was crowded. The Mayor told the people that their friends were guilty of contempt of court and deserved heavy punishment, but that he would pardon them all if every man now present would each bring one tan (kimono length) of white cotton to the court as a fine. They were all only too glad to escape with so light a fine and in their delighted relief they vied with one another in bringing the goods quickly to O-oka, so that in

Digitized by Google

HIDING THE TREASURE IN THE BRAN PICKLE

Digitized by Google

O-OKA ABOLISHES TORTURE

Digitized by Google

a short time seven hundred pieces of cotton were thus collected in court.

Then the mayor summoned the young man who had been robbed and asked him if he had any means of identifying the stolen material.

Yagoro replied that all his pieces of cotton were bought at the same factory and that each length was marked with a small red seal at the edge of the material so that it was an easy matter to identify it when he saw it.

O-oka then told him to examine the seven hundred pieces. Yagoro went over them carefully and picked out two that belonged to him. The Mayor then called the men who had brought those particular pieces, and in this way the robber was traced. When brought before O-oka, he confessed his theft and to what shops he had sold the material. Every piece of the stolen goods was thus finally collected to the delight of Yagoro, who was thus cleared of all suspicion to the satisfaction of his master whose favor he now regained, while the resource and ingenuity of the clever Mayor was the talk of Yedo.

III

Detected by a Smell

A hard-working laborer had by means of great thrift and industry managed to save fifty ryo. He was now at his wit's end where to hide such a large sum of money when he went out to work, for it was impossible to carry so much about with him. At last a bright idea struck him. He would hide it in the rice-bran pickle tub. No one in the world would dream of the money being hidden there. Having decided on this strange and strong smelling hiding place he put the fifty ryo in a bag and deposited it there. Every morning before the man went to work and every night when he came home he would go to the bran-pickle tub, take out his treasure and count it. This was the laborer's greatest pleasure. One day, however, when he was counting his treasure he was seen by a neighbor who happened to be passing by and who stole the bag when the man went to his work the next day.

The laborer on his return home was in great distress finding his money gone. He brought his case to O-oka who summoned all the people living in the same compound of whom there were twenty seven all told.

When the people entered the court O-oka laid the case before them and informed them that he, the judge, was sure that as the money had been kept in such a peculiar place it was most probable that the money was stolen by some of the neighbors who must have seen the man counting it.

"If any of you confess your guilt at once," said O-oka, "I will treat you as lightly as possible, for I do not think that you committed the theft premeditatedly. You saw the money being counted and in that moment the temptation overcame you!"

No one, however, came forward to confess his theft. O-oka looked round the room at the assembled men and after waiting a few moments then said:

"As rice-bran pickle has an unmistakably strong odor, the hand that was dipped in the "nuka-miso" tub must smell for a very long time. As none of you will confess the bad deed, I will come down and smell the hand of every one in turn!"

With these words the judge was about to descend from his platform into the court, when his quick eye caught sight of a man smelling his hand secretly.

"Oh!" shouted O-oka, "I can smell the thief's hand from here, you are the rascal!" he said pointing to the man and looking at him sternly. The thief turned pale and trembled. He confessed that he had taken the bag out of the pickle tub, but that he had spent nothing of the money. He had kept it in his room just as he had stolen it.

The Mayor banished the thief from Yedo.

IV

O-oka Abolishes Torture

When O-oka was promoted to the office of Mayor of the capital he invited all his subordinates to dinner to celebrate the event. On the occasion, he told his most faithful servant to buy the best oranges in the market to the number of two hundred for the expected guests, and he ordered the fruit to be brought on a large tray and placed in the middle of the room where every one was assembled.

Before the time for distribution of the

Digitized by Google

oranges came O-oka managed to take away two and secreted them. He then called the old servant and asked him if he had counted them. The old man replied that he had done so and that the number was correct. O-oka commanded him to count them again before him. The servant said that this was not necessary as he had gone over them most carefully. O-oka insisted. The old man obeyed and found that two were missing. Astonished and somewhat bewildered the servant counted the oranges over again with the same result. O-oka asked him if he had not taken two on the road. The man denied the charge most emphatically, but O-oka pretended to disbelieve him, and told him that if he persisted in his feigned innocence of the theft that he, O-oka, would be obliged to use torture to wring a confession from him. The accused answered that no amount of torture would make him tell a falsehood. O-oka pretended to be angry at these words. He then gave orders to his subordinates to torture the old servant.

The men assembled there thought it a foolish and extreme measure to torture an old man for the sake of two oranges, but as it was the order of their chief they had nothing to do but to obey. At first the falsely accused man under the torture persisted in declaring that he had never stolen the oranges, but when the torture became severe and the poor old servant could bear the agony no longer he thought it better and wiser to escape the suffering by making a false confession, than to be tortured for telling the truth. At this point O-oka again asked him: "Is it true that you stole the oranges?"

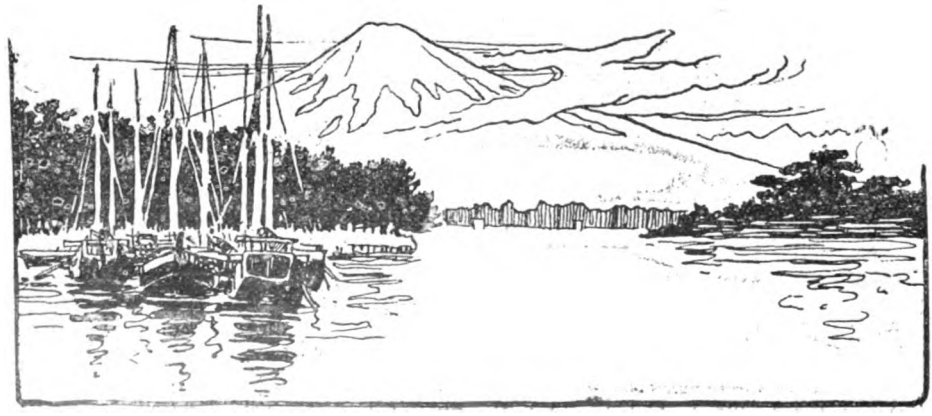
"Certainly," answered the old man as he gasped in his pain, "I will tell a lie no longer."

O-oka ordered the torture to be stopped and producing the two missing oranges from his sleeves told the old man that he was very sorry for him. He then turned to his subordinates and said:

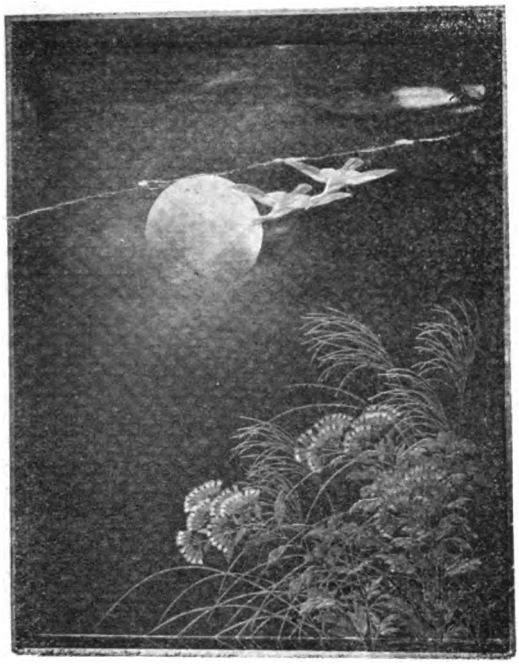
"Though torture is considered a necessary procedure in the criminal court of justice I do not think that it can discover real crime, as the case of this old man shows. There must be a great number of innocent people who make false confessions under torture to escape from it, like my faithful servant here. During my term of mayorship in this city it is my wish to abolish torture altogether and I hope that you will all help me to carry out this determination."

It goes without saying that such an upright man as O-oka rewarded his servant who had been made a victim of this experimental illustration.

The doing away with the use of torture from the criminal code was the first act of the new Mayor O-oka.



Digitized by Google



GOLD LACQUER DESIGN

JAPAN'S LEADING ART INDUSTRY

BY

HIROMICHI SHUGIO.

AMONG the art industries of our country, lacquer takes the first place. Not only are the best examples of Japanese art to be found in lacquer, but the finest pieces are valued and admired more than any other works of art. All the old and best specimens are eagerly bought, regardless of their exorbitant prices, and often bring more than their weight in gold.

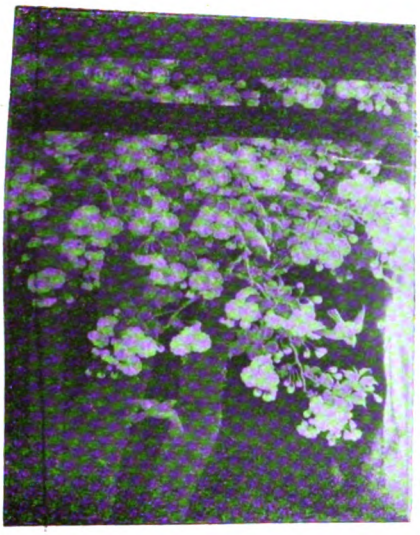
The art of lacquering is distinctly Japanese in its origin, and it is already more than thirteen hundred years in existence. The pieces made in olden times are preserved in our country. The oldest specimens of lacquer now in existence are the "Kesabako," a box for religious dress, and the "Sho," a musical instrument of Prince Shotoku, now treasured in Horiuji at Nara, and the scabbard of an Imperial sword worn by Emperor Shomu, and dedicated to Todaiji at Nara, the old capital of Japan, by Empress Koken in the year 749 A.D. This scabbard is believed to have been made 1300 years ago. There are also several specimens of very old lacquer still preserved in Todaiji and Saidaiji at Nara.

Until the twelfth century, the manufacture of lacquer was in its infancy, when many celebrated makers, such as Norisuye, Sadayasu, Sukemasa, Sadamitsu, Suyetsune and their pupils made great progress, and introduced many new features into the art.

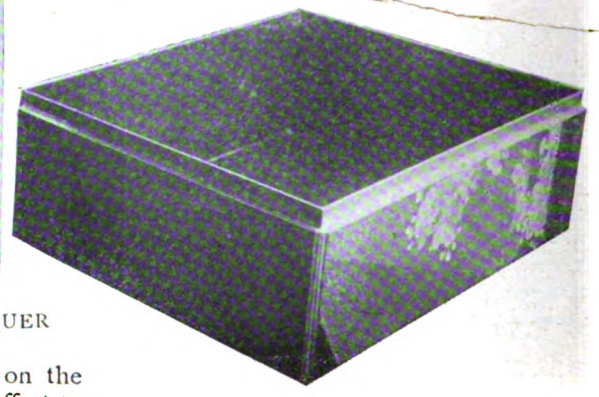
During the interval between the 12th and 15th centuries there were some slight changes in lacquer-making, but no great advancement was noticeable until the 16th century, when masterpieces of lacquer were made by Honami Koyetsu, Korin, Kagikawa, Koma, Shunsho, and other noted artists.

The process of lacquer-making is a most

Digitized by Google



CHERRIES IN GOLD LACQUER

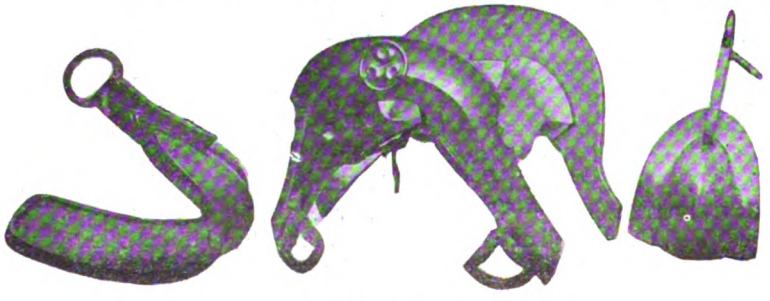


interesting one, depending largely on the properties of the materials and the effect to be produced. Seshime Urushi lacquer is used for priming, with an addition of burnt clay, dust, or fine stone powder so as to produce a coating of great hardness. The prepared lacquer, after having been strained through cloth or silk, is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac; but this transparency is occasionally increased by a small addition of drying oil, which by mere hardening produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar or pigment, red oxide of iron, or Prussian blue, etc.

Black lacquer made in the above manner is prepared without the addition of solid particles such as lamp-black or similar substance, but merely by stirring the crude lacquer for a day or two in the open air, after which it assumes a dark brown color.

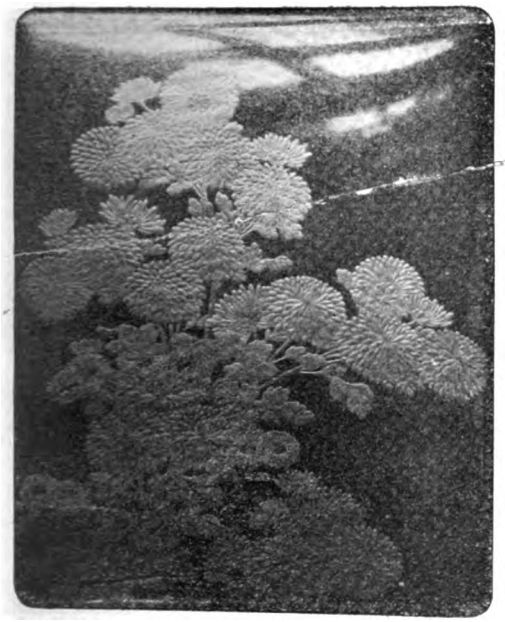
Toward the end of the operation, a small quantity of water that has been kept standing for a few days, mingled with iron filings or gallnut infusion is added, and the whole stirred again until part of the water has evaporated. Then the lacquer acquires proper consistency and color. The addition of this water causes the highest brilliancy and blackness of lacquer.

Sometimes the colored lacquer is used when the final coating is required to be of a transparent nature. Either the unmixed, strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil, is used. The mixing of lacquer with hardening or coloring-powders is generally done by the lacquer artist himself on a board with a wooden spatula, just before using it. Finally, the thick mixture is strained forcibly through a piece of paper called Yoshino-gami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed in it with a



LACQUERED STIRRUPS

Digitized by Google



CHRYSANTHEMUM BOX COVER

spatula, and then the lacquer becomes thinner.

Before beginning to lacquer, the artist often lines the exterior of the objects, and especially the joints and the corners, with linen gauze, or yoshinogami, pasted on with raw lacquer, so as to prevent its breaking, as well as to give the objects greater solidity,

The primary coatings are put on with a mixture of raw lacquer and burnt-clay powder, and afterward stone powder ; when hardened, they are rubbed over with a grindstone to smooth and polish the surface. The next two or three layers are done with inferior kinds of black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff brush to smooth and spread the lacquer evenly. The surface is then ground with water, and charcoal that is either hard or soft. The freshly lacquered objects are placed in large wooden boxes that have been sprinkled or washed with water inside, so that the process of hardening takes place in a dark and damp atmosphere.

According to the statement of professionals, this precaution is necessary to cause the lacquer to harden quickly and to produce a clear appearance. The final coating is done with the best lacquer required in the particular case, and after it has been carefully ground, it is polished with powder made of deer-horn. Black lacquer when finished is repeatedly rubbed with a ball slightly wet with Seshime lacquer, and each time carefully polished with deer-horn powder. Gold sprinkled lacquer, called Nashiji (pear-surface), is produced by sifting a certain amount of finely-cut gold-leaf over a fresh coating of Seshime lacquer.

When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji Urushi, which is prepared by carefully straining and then mixing it with a small quantity of gamboge When applied in thick layers, the lacquer is opaque, and only becomes transparent in thin layers. By grinding the final coating with charcoal, the gold sprinkling underneath can be made more or less visible, according to the desire of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce glossiness. For common ware, tinfoil is used instead of gold-leaf, but owing to the yellow color of the Nashiji, the tinfoil presents a gold-like appearance. The method of lacquering always remains the same, but the number of coatings can be reduced. The priming

DECORATED BOX INTERIOR

Digitized by Google

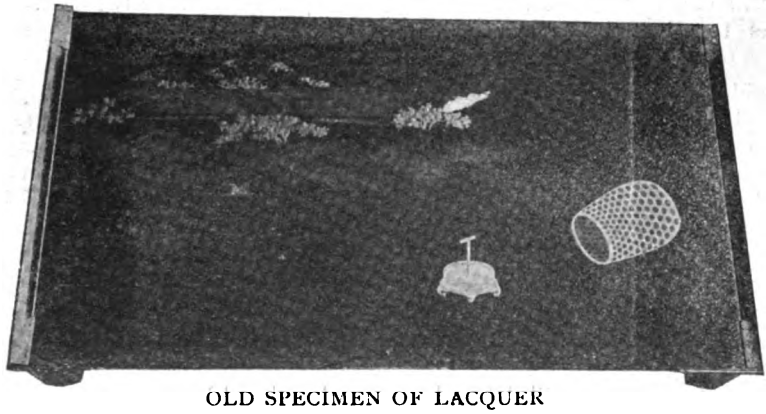
may be done with cheaper materials, and the lacquer may be of inferior quality.

The final process of decorating the objects is one which admits of an almost infinite variety of devices, and consists either of paintings, or incrustations of mother-of-pearl, metal, porcelain, or else of a peculiar preparation of the surface. The relief paintings are made with a mixture of red oxide of iron and lacquer upon which fine charcoal powder is used before the lacquer has hardened. This again is coated with lacquer and colcothar, the operation being repeated until the required relief work has been produced. The metallic powders namely, gold, silver, bronze, etc. are applied to the final coating while the lacquer is still in a viscous condition, so that the powders are soaked into the fresh lacquer, and a thick layer, chiefly composed of metal, is produced. After the lacquer has become hard, the painter removes the surplus powder, and either polishes the painting or simply rubs it over, according to the result he desires to obtain.

Lacquer painting is an art which admits of almost as many different methods of producing a certain effect as does that of oil painting. Although the painter in lacquer has only a limited number of bright colors at his command, he can make use of many dark brown and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases. The lacquer can be carved or incrustated with mother-of-pearl, ivory, metal;—be made dull or brilliant, smooth or grained, producing relief or flat pictures by mixing with the lacquer a paste made of bean-powder, or the whites of eggs. He can thicken it to such an extent as to give it a kind of plasticity so that impressions can be made that remain visible after hardening. This is done, for instance, with the Tsugara lacquer, which presents a marbled appearance with red, brown, and green veins. The first coating is done in black lacquer, which is mingled with the whites of eggs, and by tamping with a ball of cotton, or some similar operation, the surface is made to present a mass of irregular depressions and elevations, which remain after the hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers the surface is ground until all the successive layers appear again in veins of different colors.

The history of lacquer ware, according to some authorities has been divided into five periods, as follows: Jodaimono, Jidaimono, Higashiyama Jidaimono, Taiko Jidai or Keicho period, and Tokugawa.

Jodaimono, or ancient lacquer, includes the lacquers made from the earliest time to the end of the eighth century. The specimens of this period are very scarce. The scabbard of a sword preserved in Shosoin at Nara is one of the rare specimens. Among the lacquer artists of the eighth century, Sadayasu and Norisuye were particularly distinguished. These two artists were honored with an audience at the Imperial palace on the occasion of the 50th birthday of the Emperor Goshirakawa, in 715 A.D.



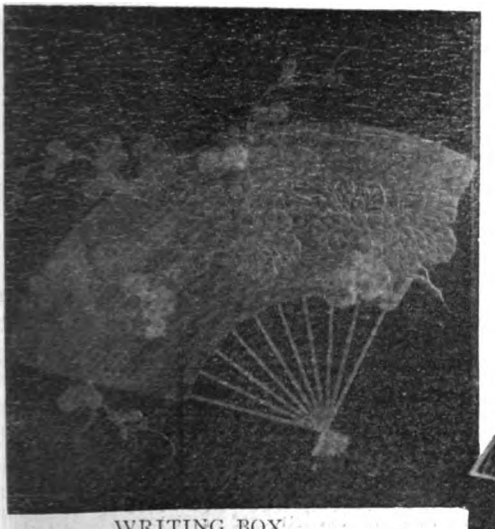
OLD SPECIMEN OF LACQUER

Jidai-mono includes the period between

Digitized by Google

the ninth century and the fourteenth century. During this period lacquer art made great progress, when the first Shogun Yoritomo was installed at Kamakura. Many celebrated artists moved into this city, and here a novel style of lacquer ware was produced, which has since then been known as the Kamakura-bori.

The lacquer known under the above name is that decorated with the designs incised or carved and lacquered first in black and finally in red. It is usually simple and vigorous in design, and is highly artistic in effect. There are several specimens of this period preserved



WRITING BOX

in the temple of Hachiman in Kamakura, in the temple of Mishima in Idzu, and by a few private families.

Besides the new style just mentioned, other kinds of artistic lacquers were made and the famous lacquer artists were:—Sukemasa, Suyetsune, Sadamitsu, Sadayasu, Butsho, Suketoki, and Kunimitsu.

In the Higashiyama Jidai-mono period Yoshimasa, a Shogun of the Ashikaga family, who was the great tea amateur and art lover, gave great encouragement to our art industries and fine arts. Before this period, the decorations of lacquer ware were rather stiff and conventional, but Yoshimasa introduced artistic designs,

The most noted lacquer artist of this period was Igarashi, who was especially patronized by Yoshimasa.

The Taiko Jidai or Keicho period was very unfortunate in its artistic progress, as the country was in a state of anarchy, and the specimens of lacquer produced were generally inferior. But Igarashi Doho of Kyoto produced some fine works.

During the Tokugawa period, from 1600 to 1850, the finest specimens of lacquer ware were produced, and many strong artists created original styles. Honami Koyetsu of Kyoto, the famous sword expert, ceramist, and art connoisseur, introduced a new style in lacquer ware; and he was followed by Korin, whose works are bold, artistic and dignified.

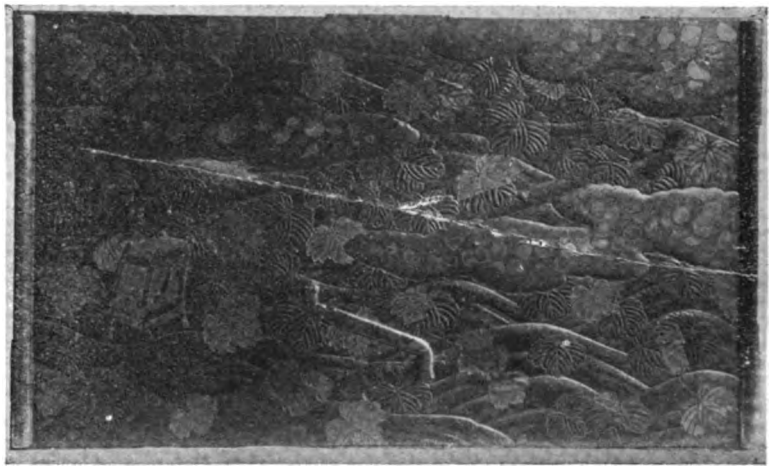
Korin, one of the most original among our artists, created a new style in lacquer by introducing incrustations of lead and mother-of-pearl and a peculiar tone of gold. His works are remarkably artistic in design and they are strikingly bold in execution. Among his many pupils the most distinguished were Nagata Yuji of Kyoto, who lived in the early part of the 18th century. Soyetsu was another great artist who followed the famous Koyetsu style, and his productions are highly artistic.

Kagikawa, the first, a most skilful artist of his time, was honored with an appointment by the court of the Shogun as a lacquer-maker. His descendants were all good artists, and they were also patronized by the Shogun's court. Koma is another great name among the lacquer artists. Kiuhaku, one of the Koma family, was especially famous for his polished mirror black lacquers, which are unsurpassed by those of any other artist. This family was also honored with the Shogun's patronage.

Ritsuo or Haritsu was also a great

Digitized by Google

lacquer artist, and his works are distinguished for their artistic qualities, besides ceramic and metal ornamentations are often introduced into his work. Hanzan, the most skilful pupil of Ritsuo, was one of the great artists of the time. Shunsho, of the Yamamoto family was one of the most artistic lacquer artists, and his polished lacquers are a dream of refinement and poetic sentiment. Shiomi Masazane was another noted artist, and his polished lacquers, with delicately painted designs, are much admired by Japanese connoisseurs for their delicate touches and faultless execution.



ANCIENT LACQUER TABLE

Seikai Kanhichi, a native of Yedo, was a celebrated lacquer artist of the latter part of the seventeenth century, and he was specially famous for his skill in painting the conventional wave design, and for his green lacquers decorated with gold.

Of the most noted artists of the later period were :—Komo Kansai, Hara Yoyusai, Nakayama Komin, Shibata Zeshin, Ikeda Taishin, Ogawa Shiomin, Kawanobe, Itcho Shibayama Soichi Kataoka Genjiko and Shirayama Shosai who is considered the greatest living artist.

The great artists, Yosei, Zonsei, and Zokoku, who were the most famous specialists in Tsuishu, Tsuikoku, and painted Chinese lacquers, must also be mentioned.

Among the principal varieties of lacquer is Raden, which is the name for those lacquers ornamented with inlay of shells of Omu and Yagui, or mother-of-pearl, gold and silver. This variety is sometimes known as Kanagai, on account of the gold and shell decoration. As to its exact origin, there is no recorded information; but it was used during the reign of Empress Koken (749-758 A. D.). These early pieces are still preserved in the treasure house of Todaiji at Nara.

Among the lacquer artists noted for this variety were Shigenao, Sadakiyo, Morisada, Sadanaka, and Suyetsugu, who flourished during the years, 1108-98 Later, (1616-23), an artist of Nagasaki, whose name was Ikushima Tohichi, became quite famous for his skill in this work; and one of his pupils, by the name of Chobei, began to use mother-of-pearl after the Chinese method taught him by a Chinese artist, and he has since then been known as Aogai Chobei, or "Mother-of-pearl Chobei." Since his time the lacquer decorated with mother-of-pearl, without other materials, came to be known by the name of Aogai Saiku, or Nuri. Besides the above-mentioned artists, Ihioye, Shirobei, Yahioye, and Hanzabro of Kioto were the celebrated lacquer artists most skilful in this branch during the Genroku period (1688-1703).

Hira Makiye, decorated lacquer, is the name given when the design is painted in gold lacquer on the surface.

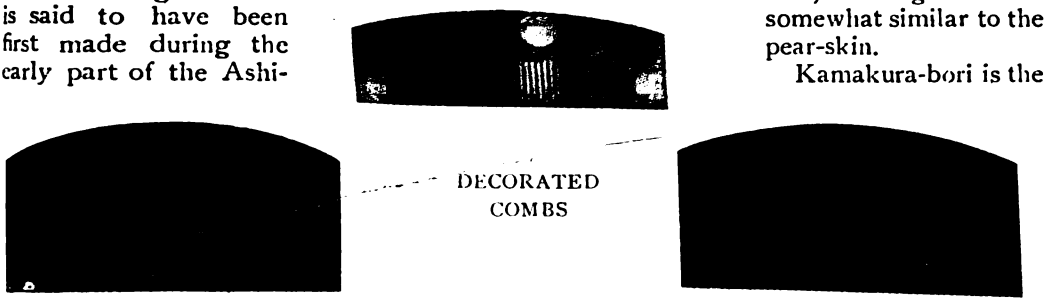
Togidashi Makiye, decorated polished lacquer, has the design painted and then polished.

Makkinro is the old lacquer painted with fine gold-dust covered with black lacquer and then polished; it is the same now known as polished lacquer.

Taka Makiye, decorated lacquer in relief, is that which has the design painted in gold in relief. According to the best Japanese authorities, the gold lacquer

Digitized by Google

with the design in relief is said to have been first made during the early part of the Ashi-



DECORATED COMBS

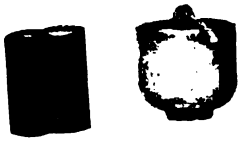
dust, showing a surface somewhat similar to the pear-skin.

Kamakura-bori is the kaga Shogunate (1337-1373), although some antiquarians place its origin at an earlier date.

Nashiji is lacquer which has the appearance of pear-skin, made by sprinkling fine gold-dust or sometimes tin-dust. There are two other kinds of Nashiji, namely, Giobu Nashiji, made with larger grains of gold-foil, and called Giobu Nashiji from the name of the lacquer artist who first introduced this style; and Hirame Nashiji, covered with small square gold-foils carefully applied on the lacquer.

Hiomon, or flat decoration, is a lacquer which has for its decoration a design made of either gold or silver foil applied on the lacquer.

Midasco lacquer is one of the oldest varieties, and there are to be seen small flower bowls which were presented to the temple of Todaiji in Nara by Empress Koken in the eighth year of Tempio-Shoho (756 A. D). These bowls, made of wood and covered with linen cloth, are lacquered first and then painted with Midaso.



TEA BOX

Jogahana lacquer, so called from the name of the town in the province of Yetchiu, is either black or red, and decorated with designs painted in colors or colored Midaso. This style, according to some authorities, is said to have been introduced by an artist of Yetchiu, who learned it from a Chinese artist in Nagasaki some time during the Bummei period (1469-86).

Heijin, flat dust, is the name given to lacquers which are decorated with gold-

name given to carved lacquer. The variety was first made in Kamakura, and is a carved lacquer ware which is first engraved with some design, such as peony flowers, hawthorn, diamond pattern, clouds etc., and lacquered with black and afterwards with red. The carved lacquer known as Yechizen-bori, made in Yechizen, and Odawara-bori, made in Odawara, are in the same style as Kamakura-bori, with some slight differences.

Chinkin-bori is either black or red lacquer decorated with designs incised and rubbed in with fine gold-dust. This variety is said to have been introduced from China, and has been mostly made in Nagasaki since the Kioho period (1716-1735).

Nonomiya Totei, a doctor of Kyoto, was the most famous artist in making this lacquer and he used the tooth of a mouse having a sharp fine point in incising the design. His works are remarkably fine, and those having the designs of peony flowers, and a peacock standing on a rock, are specially noted for their excellence. He worked between 1750 and 1800.

Urushiye, or painted lacquer, is the special name by which all lacquers, decorated with designs painted in color are known. The most famous artists who made this variety are Seikai Kanhichi of Yedo, who worked during the Genroku period (1688-1703), and who was celebrated for his skill in painting the conventional wave design; and Shibata

Digitized by Google

Zeshin of Tokyo, who introduced a new variety into this style.

Tsuishu is red lacquer with carved design, and is said to have been first made by Momniu of Kyoto during the reign of Gotsuchi-mikado Tenno (1465-1500). Tsuikoku is black lacquer with carved design, and it was also made for the first time by the same artist. Yosei, Zonsei and Zokoku are the most famous artists who excelled in making Tsuishu and Tsuikoku lacquers. There is another style of carved lacquer called Guri-bori, made with many layers of black and red put on alternately so that the edges of the carved design give an appearance of fine grains or layers.

Besides those already mentioned, there are the following lacquers; — Nambu, Yoshino, Negoro, Kuroye, Shunkei, Noshiro, Wakasa, Tsugaru, Nikko, Yoshino, Hino, Wajima, Yamanaka, Zogan, Suruga, Kuwana, etc.; but they are rarely to be seen in any artistic collection, and most of them are of ordinary quality, found in our Japanese tableware, such as soup-bowls, trays, etc.

To understand the really beautiful specimens of this art, it is necessary to educate the eye in order to examine the smallest detail and compare the common pieces with those of the best workmanship. One who has such an opportunity for study will grow more and more appreciative of an art which combines the most varied technical devices with artistic ingenuity.

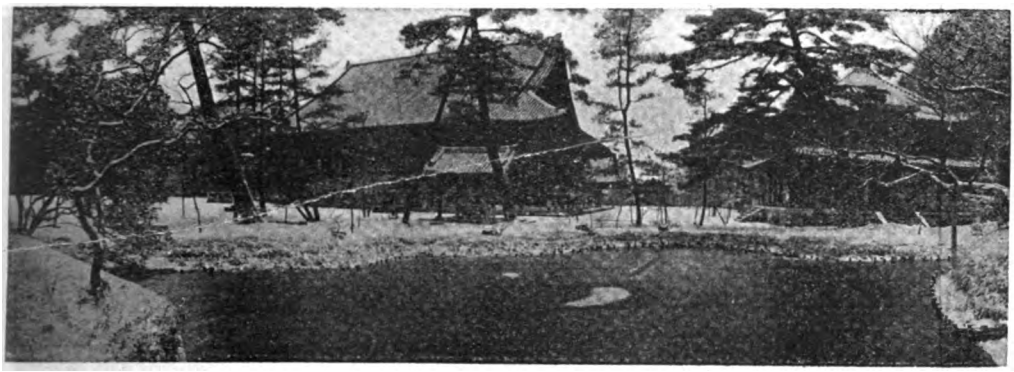
It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens. For this reason, the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles. Nevertheless, the nature of the material gives a beautiful appearance even to such inferior ware.

FLOWERS OF YOUTH

As for the folk,
I know their inmost hearts no more;
But of my seat of infancy
The flowers blooming as of yore
Remain as sweet and true to me,

(From the Japanese of Kiyohara Miyaba) H. SAITO.

Digitized by Google



A SNOW-SCENE IN TOKYO

The dusky pines that stand like sentinels
Upon the bank beyond the palace moat
Turn pale beneath their growing weight of snow.
The frozen people gathered around in groups
Awaiting crowded trams to Shinjiku,
With motley oiled umbrellas opened wide,
Seem like a giant moonlit mushroom-field.
Within the weird white silence of the park
The palms clad in their winter garb of straw
Gaze pityingly upon the naked plum,
Whose blossoms which ere while appeared so white
Against their sombre background of bare trees,
Are put to shame beside the dazzling flakes
Of dizzy snow which ever come and come,
Blown here or there just as the wild gusts list,
Like unplaced souls sent forth from Heaven by God.
Some flakes fall tranquilly on guarded spots,
And some on mystic Fuji's sacred breast,
To wonder at the miracle of life.
And others fall upon the trampled road.
And every flake ere falling is the same.
Then who shall praise the pure untrodden snow
Or dare to blame what unsought traffic soiled ?

M. KIRBY.

Digitized by Google

"BANZAI NIPPON!"

BY

HALLIE ERMINIE RIVES (Mrs. POST WHEELER)

Hallie Erminie Rives is known to Japan as the wife of the Second Secretary of the American Embassy in Tokyo and recently Appointed First Secretary at St. Petersburg. In the United States she is counted among the most popular writers of modern fiction, and is the author of many stories, some of which have been put into dramatic form for the American stage. Her best-known novels are: *Smoking Flax* a tale of the lynching evil in the southern sections of the United States; *A Furnace of Earth*, a sex-problem story; *Hearts Courageous*, a romance of the American Revolution, one of whose main characters is Patrick Henry; *The Castaway* founded on the life of Lord Byron; and *Satan Sanderson*, a powerful tale of double identity which appeared in 1907. The latter half of this novel was written in Tokyo. Mrs. Wheeler's new novel, published in New York and London during the present month, is a diplomatic story whose scenes are laid entirely in Japan. Beyond being an absorbing tale in the authoress' best vein, it is said to be a serious attempt to picture the national Japanese spirit as it can adequately be done, perhaps, only from the inner view-point of official life. The title under which it is to be published has not as yet been announced, but *The Japan Magazine*, through the courtesy of her American publishers, is enabled to give here one chapter, in which Mrs. Wheeler's characteristic style and vividness are employed in the description of an Imperial Review on Aoyama Parade-Ground.

GRADUALLY, as they proceeded, the throng became denser. Policemen in neat white-duck and wearing long cavalry swords, lined the road. They had smart, military-looking caps and white cotton gloves, and stood, as had the officer before the file of convicts in Shimbashi station, moveless and imperturbable. The crowds were massed now in close, locked lines on either side. In one place a school-master stood guard over a file of small boys in holiday kimono; a little paper Japanese flag was clutched in each chubby hand.

In all the ranks there was no jostling, or fighting for position, no loud-voiced jest or expostulation; a spell was in the air; the Imperial Presence who was to pass that way had cast His Beneficent Shadow before.

Through a double row of saluting police they whirled into an immense brown field, as level as a floor, stretching before them seemingly empty, a dull, yellow-brown waste horizoned by feathery tree-tops. The carriage turned to the right, skirting a surging sea of brown faces held in check by a stretched rope; these gave place to a mass of officers standing in dress uniform, with plumed caps and breasts ablaze with decorations; in another moment they descended before a canvas marquee where brilliant regimental uniforms from a dozen countries shifted and mingled with diplomatic costumes heavy with gold-braid, and with women's gay frocks and picture hats.

The air was full of exhilaration; people were laughing and chatting. The British Ambassador displayed the plaid of a Colonel of Highlanders; he had fought in the Soudan. The Chinese Minister was in his own mandarin costume; from his round jade-buttoned hat swept the coveted peacock-feather and on his breast were the stars of the "Rising-Sun" and the "Double Dragon." The American Ambassador alone, of all the foreign representatives,

Digitized by Google

wore the plain frock-coat and silk hat of the civilian. From group to group strolled officials of the Japanese Foreign Office and Cabinet officers, their ceremonial coats crossed by white or crimson cordons, And through it all Barbara moved responsive to all this lightness and color, bowing here and there to introductions that left her only the more conscious of the one tall figure that had met them and now walked at her side.

Daunt could not have told that the flowers in her hat were brown orchids: he only knew that they matched the color of her eyes. Last night the moonlight had lent her something of the fragile and ethereal, like itself. Now the sun-light painted in clear, warm colors of cream and cardinal. It glinted from the perfect curve of her forehead, and tangled in the wide wave of her bronze hair, making it gleam like hot copper spun into silk-fine strands. His finger-tips tingled to touch it.

He started as—"A penny for your thoughts," she said with sudden mischief.

"Have you so much about you?" he countered.

"That's a subterfuge."

"You wouldn't be flattered to hear them, I'm afraid."

"The reflection is a sad blow to my self-esteem!"

"Well," he said daringly, "I was thinking how I would like to pick you up in my arms before all these people and run right out in the centre of that field—"

She flushed to the tips of her ears. "And then—"

"Just run, and run, and run away."

"What a heroic exploit! she said with subtle mockery, but the flush deepened.

"You know to what lengths I can go in my longing to be a hero!" he muttered.

"Running off with girls under your arm seems to have become a mania. But isn't your idea rather prosaic in this age of flying machines? To swoop down on one in an aeroplane would be so much more thrilling! This is the field where you practice, too, isn't it? Is that building away over there where you keep your Glider?"

"Yes. At first I made the models in a Japanese house of mine near here. I keep it, still, from sentiment."

"How fine to meet a man who admits to having sentiment! I'm tremendously interested in Japanese houses. You must show it to me."

"I will. And when will you let me take you for a 'fly'"

"I'm relieved," she said, "to find you willing to ask permission."

Her eyes sparkled into his and both laughed. Patricia was chatting animatedly with Count Voynich, the young diplomatist whom she had pointed out in the train, and whose monocle now looked absurdly contemplative and serene under a menacing helmet. The confusion of many colors, the pomp and panoply under the day's golden azure, was singing in Barbara's veins. She moved suddenly toward the front. "Come," she said, "I want you to tell me things!"

"I'm going to," he answered grimly. "I've known I should, ever since—"

"Look!" she cried. Several coaches had bowled up; behind each stood footmen in gold-lace and cocked-hats, knee-breeches and white silk stockings. Daunt named the occupants as they descended: the Premier, one of the "Elder Statesmen," the Minister of the Household.

"Who are the people there at the side, under the awning?"

"Tourists. Each Embassy and Legation is allowed a certain number of invitations."

"Why, yes," said Barbara. "I see some of my ship-mates." She smiled and nodded across as faces turned toward her. There was the gaunt, sallow woman who had distributed Christian Science tracts (till sea-sickness claimed her for its own) and little Miss Tippetts (the printed steamer-list, with unconscious wit, had made it "Tidbits") who had flitted about the companion-ways like a shawled wraith, radiant now in a white lingerie gown and a hat covered with red hollyhocks. And there, too, was the familiar painted-muslin and the expansive, white waistcoat of the train.

A hundred yards to the right was spread a wide silk canopy of royal purple, caught back with crimson tassels. "What is that?" she asked, pointing.

"That is for the Emperor and his suite. The big sixteen petalled chrysanthemum on its front is the Imperial Crest; no one

Digitized by Google

else is allowed to use or carry it. The men on horseback are Princes of the Blood. Almost all the great generals of the late war are in that group behind them. The man smoking a cigarette is the Japanese Minister of War."

"But when do the troops come?" Barbara inquired. "I see only one little company out there in the centre.

"That is a band," he said. "Look further. Can you make out something like a wide, brown ribbon stretching all around the field?"

She looked. The far away, moveless, dun-colored stripe merged with the sere plain, but now, here and there, she saw minute needle points of sun-light twinkle across it. She made an exclamation. For the tiny flashes were sun-gleams from the bayonets of masses of men, clad in neutral-tinted khaki, silent, motionless as a brown wall, a living river frozen to utter immobility by a word of command that had been spoken two long hours before.

A mounted aide galloped wildly past toward the purple canopy. As he flashed by, a thin bugle note rang out and a band far back by the gate at which they had entered began playing a minor melody. Strange, slow, infinitely solemn and sad, the strain rolled around the hushed field—the Kimi-ga-yo, the "Hymn of the Sovereign," adapted by a German melodist a score of years ago, which in Japan is played only in the Imperial Presence or that of its outward and visible tokens. The counterpoint, with its muttering roll of snare-drums on the long chords, and sudden, sharp clashes of cymbals, gave the majestic air an effect weird and unforgettable. The strain sank to silence, but with the last note a second nearer band caught it up and repeated it; then, nearer still, another and another.

Barbara, leaning, saw a great state-coach of green and gold coming down the field. It was drawn by four of the most beautful bay horses she had ever seen. Coachmen, postillions and footmen wore red coats heavily frogged with gold, white cloth breeches and black enamel top-boots. As it came briskly along that animate wall of spectators, the vast concourse, save for the welling or ebbing minor of the bands, was silent, hushed as in a cathedral. But as it passed, the packed sea of brown faces—the mass of kimono next the gate and the ranks of splendid uniforms—bent forward as one man, in a great sighing rustle, like a field of tall grass when a sudden wind passes over it.

The plumed hats of the diplomatists came off; they bowed low. The ladies courtesied, and Barbara, as her gaze lifted, caught an instant's glimpse, through the coach's glass sides, of that kingly figure, heaven-descended and sacred, mysterious alike to his own subjects as to the outside world, through whom flows to the soul of modern Japan the manifest divinity and living guidance of cohorts of dead Emperors stretching backward into the Night of Time!

* * *

The band stationed in the centre of the immense field had begun to play—something with a martial swing; and now the far brown strip that had blent with brown earth, began to shift and tremble like the quiver of air above heated metal. Its motes detached themselves, clustered anew; and the long, wide ribbon, like a huge serpent waked from rigid sleep in the sunshine, swept into view; regiments of men, armed and blanketted, by file and platoon. They moved with high, jerky "goose-step" and loosely swinging arm, line upon line, till the ground shook with the tread.

Before each regiment were borne strange flags, blackened and tattered by blood and shell. Some were mere flapping fringes. But they were more precious than human lives. One had been found on a Manchurian battle-field, wrapped about the body of a dead Japanese, beneath the clothing. Wounded, he had so concealed it, then killed himself, lest, captured alive, the standard he bore might fall into the hands of the enemy. As each new rank came opposite the coach before the purple canopy, an officer's sword flashed out in salute, and a "banzai!" tore across the martial music like the ragged yell of a fanatical Dervish.

Daunt, watching Barbara, saw the light leaping in her brown eyes, the excitement coming and going in her face. Again and again he fixed his gaze before him as infantry, cavalry and artillery marched

Digitized by Google

and pounded and rumbled past. In vain. Like a wilful drunkard, it returned to intoxicate itself with the sight of her eager beauty, that made the scene for him only a splendid blur, an extraneous impression of masses of swaying bodies moving like marionettes, of glistening bayonets, horses, clattering ammunition-wagons, and fluttering pennants.

In Barbara, however, every nerve was thrilling to the sight. For the moment she had forgotten even the man beside her. As she watched the audacious outpouring of drilled power, tempered and restrained, yet so terribly alive in its coiled virility, she was feeling a keen pang of sympathy that was almost pain. In this burning panorama she divined no shrinking, devious thing sinking with the fatigue of ages, aping the superficialities of a remote race; not merely a tidal wave of intense vitality, mobile and mercurial, hastening onward toward an inaudible unknown: but a splendid re-birth, a dazzling reincarnation of old spirit in new form, a symbol concrete and vital, like the blaze of a beacon flaming a racial reveille.

She turned toward Daunt, her hand outstretched, her fingers on his arm, her lips opened.

But she did not speak. Afterward she did not know what she had intended to say.

FAMOUS JAPANESE SAYINGS

On the Foolishness of Haste.

Traveller, if you had not started in such a hurry, you would not have become wet through by the rain on the moor, as the shower will soon pass over.

Ota Dokwan, Founder of Yedo.

On Proving One's Mettle.

Let sorrows be heaped upon me that I may test the fullness of my powers.

Kumazawa Banzan, Tokugawa Statesman.

On Over Estimated Reputation.

When within sight of Mount Fuji for the first time, it is not so high as expectation led one to believe.

Anon.

Digitized by Google

STUDENTS PRACTICING ARCHERY

STUDENT LIFE IN TOKYO

BY

AUSTIN W. MEDLEY

TOKYO is a city of students. One cannot walk a hundred yards down any street without meeting one. He may be told by his cap, if not by his uniform. The Japanese have a veritable passion for uniforms and they are compulsory in all government schools, and many private ones. The uniform consists in all cases of trousers and tight fitting coat buttoned up to the neck with smart brass buttons. On the head is worn a leather peaked cap of German extraction, bearing the badge of the school, which forms an easy method of identifying the student. Thus the students of the Peers' School wear a cherry flower in brass, Foreign Language School boys the letter "L" entwined round a Mercury's wand, and so on. The Imperial University forms a striking exception to this rule of uniforms. Some years ago they were compulsory, but in a fit of generosity the authorities gave the students the option of wearing Japanese clothes if they wished. Almost as one man the men reverted to their comfortable native dress, whilst still retaining the University cap, which has a square top like the mortar board of the English Universities, but must be classed as a cap as it has a peak and a badge.

The number of students in Tokyo is difficult to estimate, but there must be at least 50,000, assembled from all parts of the Empire, and studying a multitude of subjects. Beside the Imperial University, Tokyo contains two large private Universities with about 12,000 students between them, Technical schools, Commercial schools, a Fishery school, a Higher Normal school, a Woman's University, many theological schools, both Buddhist and Christian, language schools, an immense High school, an Art school, an Academy of Music, and many others.

Digitized by Google

The language schools are particularly interesting, one large institution under private management, where English alone is taught, having 8,000 students. The government language school is a peculiarly attractive one. It is a veritable babel of languages, for in it are taught English, French, German, Russian, Spanish, Italian, Chinese, Korean, Tamil, Hindustani, Malay, and Mongolian, and for each tongue a foreign teacher is engaged. In the professors' common room can be found a mixture of nationalities such as would seem to foreshadow the federation of the world. It is at any rate a Parliament of nations.

Bearded Slavs, dapper Frenchmen, stolid Germans, voluble and gesticulating Italians—a constant source of wonder to the Japanese—dignified Spaniards, correct Englishmen, big Chinese with their peculiar Chinese pride, vacant looking Koreans, a Mongolian Lama priest, revolutionary Hindus, a Malay Mahometan full of proselytising fervour, and finally innumerable Japanese all rub shoulders together and get on somehow.

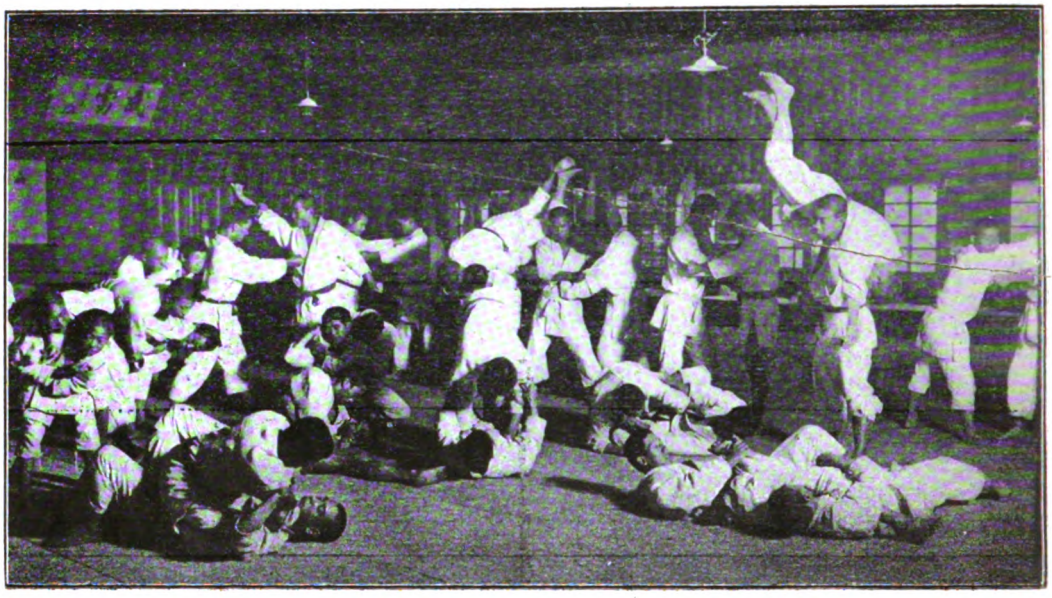
STUDENT TAKING A MEAL

The course at this school is a three year one, and the number of applicants is always far in excess of the vacant places. In addition to the language they select the students have to take courses in pedagogy, international law, and the Chinese classics.

The vast majority of the students are poor, for the love of and desire for education has permeated all Japan. During the course of a tour last summer we reached a small country town and put up at the best inn the place afforded, small but clean. After dinner the landlord sidled in for a chat, and in the course of conversation informed us that his son and daughter were being educated in England, the son at Birmingham University, and the girl at a school in the London suburb of Hampstead. Neither is such a case as this peculiar. Parents spend the savings of years educating their children, and run freely into debt on that account, or even sell some cherished family heirloom, a sword, a crystal ball or some such article. How then do these students, mostly country boys, live, and to what expense are they put?

When a boy comes up to Tokyo to study at some school, his first task is to look for a boarding house, of which of course there are many hundreds. If he happens to come from a public spirited and go-ahead province he will probably find a house run by a provincial society supported by the well-to-do of his province, and to which only students from that province are admitted. There are many such societies of which the Idzumo Education Society is one. This is maintained by the ancient and historical province of Idzumo in the South West of Japan, one of the original homes of the Japanese people, and where one of the most sacred shrines of the Empire is situated. The boarding house which was

Digitized by Google



STUDENTS PLAYING JU-JUTSU

built by this Society has accommodation for thirty-five students, each of whom pays a board and lodging charge of yen 7.50 per month. In return for this fee he is either allotted a single room, or can share a double room with a friend. The rooms can scarcely be called palatial as a single room is only 6 feet by 9 feet and a double room twice that size. In this tiny cabin the student works and sleeps, providing his own bedding.

These rooms present a considerable contrast to those of a university undergraduate in America or England. Instead of the arm chairs in which your "Varsity man" likes to loll his lazy length, there are one or two cushions on the floor which is covered with a thick and

FENCING A FAVORITE EXERCISE

Digitized by Google

soft matting. Boots or clogs are of course slipped off in the porch and left in the wooden boxes provided for the purpose, and shown on the right hand side of the picture.

The Japanese student's desk is a low table about 8 inches high, before which he sits on the floor. His paraphernalia consists of a number of writing brushes, an ink stone to make his ink on, and probably a small bottle of foreign ink. This bottle is one of the hall marks of a student, as no school provides ink of that sort, and the student carries his bottle with him suspended from his finger by a piece of string. Other furniture in the room will be a book case, and a hibachi or brazier to hold charcoal. The number of cigarette butts thrust into the sand in the brazier will testify to the occupant's love of tobacco. When the student is having a meal, the brazier will be used to keep his tea hot, for tea is taken with every meal, and usually the crowning bowl of rice is a swimming mixture of rice and tea.

In winter the rooms are very cold, as the paper sliding window, shown so invitingly open in the picture, is not much protection against the bitter wind which desolates Tokyo on the winter, and the handful of glowing charcoal in the brazier does not offer any very solid comfort.

At the Idzumo dormitory there is a dining-room, and also an assembly hall, and meals are taken in common. If a foreigner were present at such a meal he would probably wonder why it was so silent, and would miss the cheerful clatter of knives and forks. Thirty-five men eating with chop-sticks do not make as much noise as one lusty baby pounding his plate with his spoon. This dining hall, system is not usual. In most of the boarding houses, the men have their meals served to them separately in their rooms, as is always done in Japanese hotels, where the coffee-room is unknown.

There is a resident superintendent in the house, and once a week a representative from the parent society pays a visit. The serving staff is limited to two maids and a boy, the latter a school boy who works in return for his keep! The position of the maids is desperately hard; they have to be up early, go to bed late, and be on the run all day, for which they receive the princely salary of 2 yen a month each, that is $12 gold a year.

The monthly incomings of this dormitory are yen 280 ($140) which includes yen 10 subsidy from the Idzumo Society. This sum is spent in the following way:—

Rice 100; Soy 7; Meat 30; Fuel 10; Taxes and Insurance 10; Rent 20; Fish 30; Vegetables 25; Wages 8; Miscellaneous 40; total—280 yen.

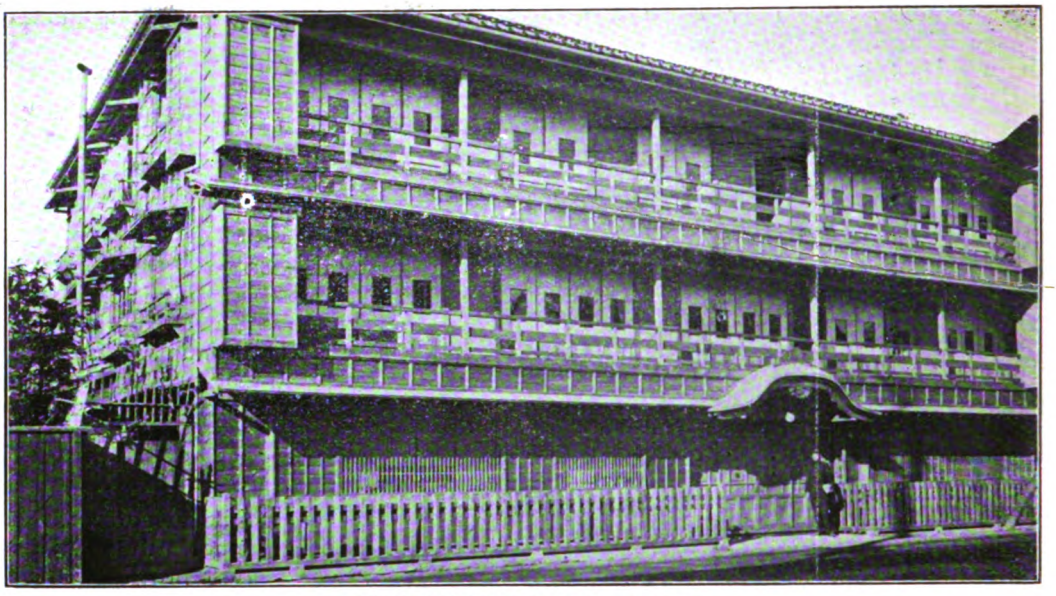
From the above budget it is clear that rice is the staple food, and experience is fast showing that hard brain work cannot be done on rice, and that men who live on that article of food require a large amount of hard manual labour to keep the muscles constantly in motion. It does not fit those who have perforce to lead a sedentary life.

To return to our individual student, the sum of yen 7.50 seems absurdly small, as indeed it is, but he must provide himself with certain extras, as charcoal to heat his room in the winter, a daily hot bath and so on. His next big expense is school fees, which amount to yen 25 a year, say yen 2 a month; he must also provide himself with books and stationery. Adding everything together it will be found that his absolutely necessary expenses will amount to 11 or 12 yen a month, and if he can rely on 15 yen he will be quite comfortable. So much for our student's exchequer.

His daily life is one of almost continuous work. All schools begin at 8 o'clock in the morning, summer and winter, and the Peers' school which is under the command of the martinet General Nogi, the Cincinnatus and Cato of Japan, has to turn in at 7 o'clock. Work goes on until 12 o'clock with four intervals of seven minutes each. An hour is taken for the midday meal, generally brought by the men in small tin boxes and then the wheels begin to turn again.

At the language school every one has to attend thirty hours a week, of which twenty-two are spent on the principal language, if it be English, French or German; but if it be any one of the other tongues, four hours are lopped off this time, and spent in English study. Now thirty hours a week is a very long time to spend in the class room, and does not leave much leisure for outside study or individual reading. This may not perhaps matter in

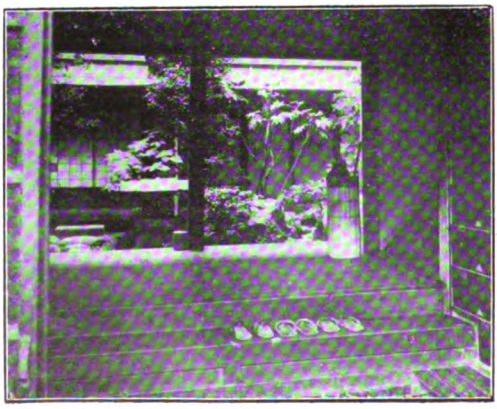
Digitized by Google



STUDENT BOARDING HOUSE

such schools as that described, where the curriculum does not include any very abstruse subjects, but when this system is carried to the university, it can and does do a great deal of harm. Thirty hours of lectures every week! Imagine it! Thirty hours a week listening to the opinions of three or four professors, without the possibility of correcting or balancing them by outside reading.

However conscientious a professor may be in trying to present an unprejudiced view of a subject, he cannot help giving considerable weight to his own personal opinion when he comes to sum up, and that personal opinion the student carries away as final. In addition to his long lecture hours the university graduate is further handicapped by the fact that before entering he has to acquire two languages, English and German, as part of his instruction will be given him in those tongues by foreign professors. These lectures practically degenerate into dictation lessons, and the late Lafcadio Hearn's lectures were delivered somewhat in this style :—" I wandered lonely as a cloud "—inverted commas—by William Wordsworth—capitals, full stop, fresh line " and so on, the lecture being on the whole a beautiful essay which the student might take home and study if he had time. One result of the compulsory languages is that the men enter the University very late, in fact just at the age when Americans and and Englishmen are learning to begin life and put their acquired knowledge into practice. To our mind the worst result of the Japanese lecture system is that originality is killed, and the men degenerate into mere note-takers, sponges to absorb facts which they may or may not digest. Such an experience as that to be related is not uncommon.



GARDEN OF BOARDING HOUSE

A foreign professor lecturing in the university devoted a whole course to the elucidation and discussion of a single point hoping thereby to teach his students how to think and work for

Digitized by Google

themselves, and how to deal with any such subject in future. Were his students pleased? Did they understand? Not a bit of it! Why is the professor spending all our valuable time on this one point? Why does not he give us facts and statements that we can take down verbatim, and commit to memory? The consequence was the professor gave up his good intentions, and became once more a fact mill. Satisfaction reigned again over his class. This question is a very serious one in the Imperial University, but the two large private Universities of Waseda and Keiogijiku recognize the evil of the system, and have greatly reduced the number of lecture hours.

In class the men are eager and attentive, and there is a delightful courtesy prevailing between teacher and students, which makes it a pleasure to teach them. Of all countries in the world Japan is the one where politeness meets with an instant response. Politeness and a sense of humour will carry a man far in the Empire of the rising sun; nearly all the students have a keen sense of the comical, and a professor who is consistently dreary will find his classes diminishing in numbers.

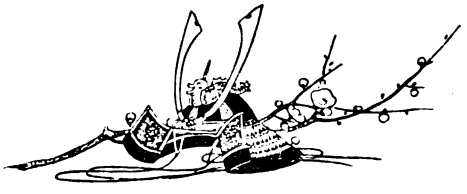
No account of student life would be complete that did not refer to their amusements. Young Japan is base-ball mad, and every vacant lot is occupied by six or eight youngsters with an old stick and generally a rubber ball, who shout "pray," "boru," "outu" with complete indifference to accent, but perfect knowledge of the meaning. The bigger schools turn out base-ball nines that compare very favourably with the smaller college teams in the United States, and during the recent visit of a professional ball team from America the visitors did not always find the Japanese pitching easy to deal with. The low stature of the Japanese will always prevent them being strong batters, but in the field they are like lightning. They have also acquired the pleasing habit of "rooting."

Baseball by no means exhausts their energies, and one might add to the list tennis, boating, and jujitsu. At tennis they are very quick and clever, playing indifferently with either hand, but the high duty on foreign made tennis balls reduces them to the necessity of using soft ones, so that the game is not so fast as might be expected. At the Tokyo Lawn Tennis Club, which has a mixed foreign and Japanese membership, and of course uses foreign balls, the Japanese are amongst the best players.

In rowing they use very heavy boats without outriggers, and have adopted the bad habit of keeping their eyes fixed on the blade of the oar, but nevertheless they "dig out" with commendable zeal.

A final word must be said about their social meetings where they either regale themselves with a passionate drama presented by their fellows, in which one man represents a girl in the most extraordinary life-like manner, painted like a piece of porcelain, or sit around the room and wail in chorus through long heroic songs. We use the word "wail" advisedly, for Japanese singing does not appeal to a foreign ear. Even if the foreigner gets accustomed to the wailing he never can get used to the curious note—half cough, half bark—which is interspersed.

During these occasions the men will smoke innumerable cigarettes, drink tea, and eat little cakes, mostly made of bean paste and very toothsome.



Digitized by Google

MEN I SHALL NEVER FORGET

(FROM THE JAPANESE OF MUSASHI-NO)

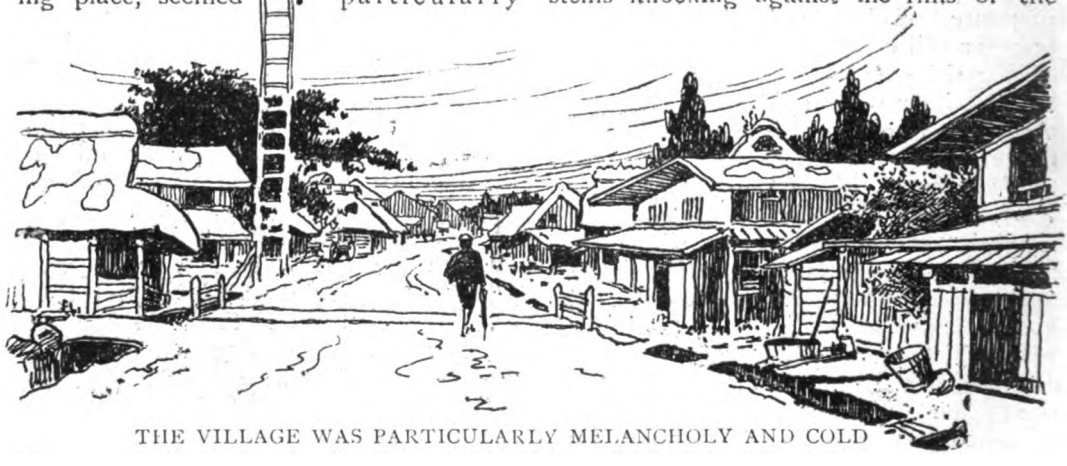
TRANSLATED BY

ARTHUR LLOYD

CHAPTER I.

IF you cross the river Tamagawa at Futago and then follow the road a little further, you will come to the village of Mizonokuchi. Halfway through the village, you will find a small inn called the Kameya, and if you will imagine that you are there one evening about the beginning of March, some years ago, you will have the scene in which my story is laid.

The day had been overcast, with a strong north-wind blowing, and the village, which is at the best of times a forlorn-looking place, seemed particularly still comparatively early when the whole street throughout its drawn-out melancholy length, was wrapped in a cloak of silent darkness, the only light to be seen being that which came through the paper shoji of the Kameya, the inn refraining from putting up its shutters solely because it was an inn, and not because it expected the arrival of any more guests. Indeed, the interior of the hostelry itself was as silent as the street outside, there being nothing to break the silence except the familiar sound of the thick-necked pipe-stems knocking against the rims of the



THE VILLAGE WAS PARTICULARLY MELANCHOLY AND COLD

melancholy and cold. Snow had fallen the day before, and was still lying on the ground, while, along the eaves, on the south side of the irregular straw-thatched cottages, drops of melted snow were dancing along in the wind, until at last they fell with a splash to the earth. So strong was the wind that, even in the puddles in the dirty roads, miniature waves might be seen raising their angry little heads. It had been an uncomfortable day, so uncomfortable that the villagers could scarcely wait for the sun to set before they put up their shutters to banish it from their thoughts, and it was hibachi.

Suddenly the paper shoji at the front-door slid quietly open, and a man entered the house. The landlord, who had been sitting over the hibachi, in a brown and drowsy study, gave a start of surprise. The stranger took two or three long strides across the wide doma of beaten earth, and came to a stand just exactly in front of where the landlord sat. He was a man just under thirty, he might have been twenty-seven or twenty-eight, in European clothing, with Japanese kyahan gaiters, and straw sandals. On his head was a cloth hunter's cap, in his right hand

Digitized by Google

an umbrella, tucked under his left arm a travelling bag containing his modest outfit.

"May I trouble you for a night's lodging?"

The landlord looked the stranger up and down, but said nothing. The sound of clapping hands came from within the house.

"Number Six is clapping," shouted the landlord to some unseen person, and then turning to the stranger, with his elbow still resting on the hibachi.

Where do you come from?"

I?" answered the stranger, with a shrug of his shoulders, and a momentary frown, which immediately gave way to a smile, that played pleasantly about the corners of his mouth,—"I come from Tokyo."

"And where are you going?"

"To Hachioji." And therewith the stranger sat down and began to untie the strings of his leggings.

"You will allow me tell you," said the landlord, "that you are taking a somewhat round-about way to get from Tokyo to Hachioji."

He fixed his eyes suspiciously on the stranger, and his lips twitched as though he were about say something more. The stranger noticed it at once, and hastened to explain:

"It is as you say. But, you see, though I come from Tokyo, I have not come from Tokyo to-day. I have come by way of Kawasaki, which I only left somewhat late this afternoon, and that is how I come to be here at this hour. Please let me have some warm water for my feet."

"Warm water here for the gentleman at once," shouted the landlord in the direction of the kitchen. And then, turning to the stranger, he added in a kindlier tone, "I an afraid you have had a very cold journey to-day. You will find it still colder when you get to Hachioji."

The words were hospitable enough, but there was no geniality in the landlord's manner. He was a man of about sixty, very stout, and enfolded in a thick wadded hanten coat which made him look stouter than ever, and out of which his bullet head rose without any sign of neck, and with slanting eyes glinting humorously from his jovial face. In spite of the face, however, and in spite of the eyes, it was easy enough to detect in his countenance the traces of latent sternness. This was not enough, however, to disconcert the traveller, for it gave him the impression that he was dealing with an honest man.

THE DROWSY INN-KEEPER

As soon as the stranger had finished washing his feet, and before he had done wiping them, the landlord shouted,

"Show the gentleman to Number Seven." Beyond that, he took no further notice of him neither by bow nor courtesy; only as the visitor walked away, he looked after him with a curious smile. Almost immediately, a black cat came out from the kitchen, climbed stealthily on to the landlord's knee, and curled itself down to sleep. The landlord seemed to be hardly aware of its existence; his eyes were closed,—in meditation, or possibly in drowsiness. Presently, his hand sought the tobacco box, and his fat fingers began mechanically rolling up little balls of the fragrant weed for his his brass pipe-bowl.

"When Number Six has finished his bath, show Number Seven to the bath-room."

The cat jumped off his knee in a panic.

"Idiot"! he exclaimed impatiently. "I was not talking to you."

But the cat incontinently, and in great

Digitized by Google

confusion sought refuge in the kitchen. The clock hanging on the house-beam struck eight.

"Mother! Isn't Yoshizo getting sleepy? Make haste with the warming pan (anko), and get him to bed. Poor little fellow!"

The sleepiness was in the landlord's own voice.

"Yoshizo is here." answered a voice from the kitchen, which sounded like the landlady's. "He is reading his book."

"Is he now?" cried the landlord in reply. "Yoshizo, you get off to bed now like a good boy. If you want to read, you can get up early in the morning. Now, mother, the warming pan!"

"Yes, yes, in a minute."

Mistress and maid in the kitchen looked at each other and laughed. A loud yawn came from the front of the house.

"The old man is sleepy himself," muttered a short little woman, prematurely old at fifty-five or fifty-six, as she put the charcoal gleed into the smoke-grimed anko.

A gust of wind, stronger than usual, made the paper shoji in the front of the house strain and rattle, and the rain beat noisily against them.

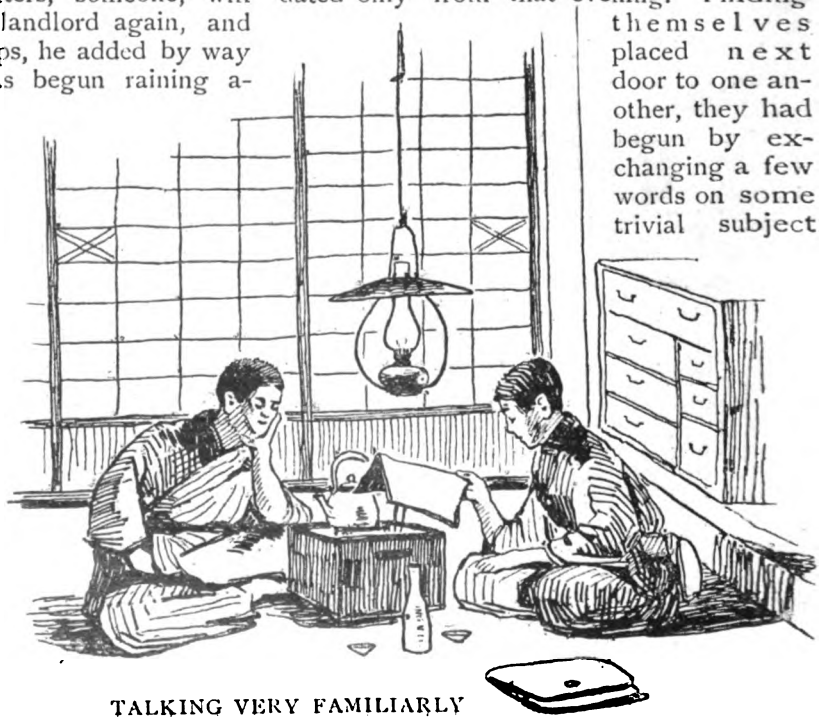
"Put up the shutters, someone, will you?" shouted the landlord again, and then, smacking his lips, he added by way of soliloquy, "it has begun raining again . . ." All that night of early spring, the cold sleet fell into the sush of the streets, and the rough wind, sweeping the wide plains of Musashi, made still more miserable the blackness that brooded over the lonely street of Mizonokuchi.

It was past midnight, but the lamp was still burning brightly in Number Seven. Everyone else in the Kameya Inn was abed and snoring, in Number Seven alone there was talking still going on,—two men sitting tête à tête under the hanging lamp in the centre of the room. The weather without was as bad as it could be, and the amado kept up a constant chorus of rattles and groans.

"It does not look as though you would be able to get on to-morrow," said one of the two men, looking straight at his companion. He was Number Six.

"It does not much matter," was the reply. "I have nothing special before me, so I shall not much mind it, if I have to spend the day here. One might go further and fare worse."

Both men had flushed faces, and their noses shone with that brightness which comes (or is said to come) from the drinking of saké. Three empty bottles stood beside them, but there was still a little liquor left in the wine-cups. The men were both sitting in easy attitudes, tailor-fashion, with the hibachi between them, puffing at their tobacco. Number Six had his white arms bared to the elbow, and dropped the ashes of his cigarette about freely as he smoked. The men were both talking very familiarly and with an absence of ceremony which was very remarkable, since their acquaintanceship dated only from that evening. Finding themselves placed next door to one another, they had begun by exchanging a few words on some trivial subject



TALKING VERY FAMILIARLY

Digitized by Google

over the top of the paper sliding, screens that separated their rooms, and at last Number Six, declaring that he could stand the solitude no longer, had burst through into his neighbor's room, had ordered a bottle of saké, and had insisted on having a friendly smoke and chat, which had completely broken the ice between them. The ceremony of introduction consisted in the exchange of cards.

Number Seven's card bore the name, Otsu Benjiro, and nothing else. Number Six presented his card. It bore just his name, Akiyama Matsunosuke. Neither card supplied any details as to rank, profession, occupation or address.

Otsu was the man that had come late the evening before, dressed in European clothes. He was a great, hungry-looking, fellow, the very opposite of his companion Akiyama. The latter was a young man, twenty-five or twenty-six years of age, fat and ruddy of countenance, with a pleasant look in his eyes, which were always smiling. Otsu was an unknown student of literature. Akiyama was a young and unknown artist. It was a very strange chance that had brought together in this country inn these two young men with kindred tastes and occupations.

"What do you say to bed?" said Otsu. "We have done a good deal of back-biting to-night."

They had discussed art, literature, and religion with the greatest freedom and familiarity, and had been very scathing in their criticisms of prominent names in the two first of these departments of human thought.

(*To be continued in the March Number*).

JAPANESE PROVERBS

Adversity is the mother of happiness.

If you hate priests, you hate even their gowns.

When one is hungry nothing is insipid.

The Imperial decrees are like perspiration.

Engraving on ice is like painting pictures on water.

Good medicine is bitter to the taste.

Seen at night, at a distance, under an umbrella, an ugly woman seems beautiful.

He that steals money is killed; but he that steals a country becomes king.

Men of little virtue do wrong when they have nothing else to do.

Digitized by Google

NONAKA, THE MOUNTAINEER

BY

ZOE KINCAID

ON a cold winter day in Tokyo when the wind is sweeping down the canals, and Kurumaya San stands shivering at his post on the street corner, the pedestrian as he hurries along to keep warm, catches a glimpse of Mount Fuji, rising above the grey-tiled roofs of the city,—with cloudless outline,—white, pure, and full of mystery.

Few stop to think as they gaze at the beautiful sight, that a number of years ago there was enacted a human drama on the snowy summit that wellnigh ended in a tragedy. For it was upon the high crest of Fuji in the depths of winter that Itaru Nonaka lived to prove that a man could brave the wind and snow of the top of the world, and to further the scientific progress of his country by establishing a weather bureau.

ITARU NONAKA

As a child Nonaka San loved the mountain. He made many summer pilgrimages up its slopes, until it became for him, not merely a huge heap of black volcanic earth, but a real thing. As he grew into manhood, his favorite study was meterology, and he determined to devote his life to the study of this science, and to establish on the summit of the mountain an observatory where could be recorded the story of winds and temperature.

This absorbing ambition was at last realized. When Nonaka San began his famous ascent, the trail dotted with shelters, winding like a thread up the black sweep of Fuji, had been abandoned by pilgrims for more than a month. He had made all his preparations during the warm months, his rude hut among the crags was awaiting him and he had stored away sufficient provisions to last a year.

Busy at first with his instruments, he took no notice of the mutterings of storms. But it became colder and colder. Sometimes his door was frozen over, and he had difficulty in breaking out his way. At night the winds made such a mad confusion that he could not sleep. Yet with the true ardor of a scientist, he defied the elements, and gave himself up to the pleasure of taking observations.

So a month passed away. But there was an anxious heart beating far down below the region of cloud. From a little village nestling at the foot of Fuji, the wife of Nonaka San watched the white fan-shaped outline of the sacred mountain. Day after day it gave no sign. At length she could bear it no longer, and decided to make the ascent with a trusted servant of the family.

Much has been said of the timidity of the Japanese woman, but here is an instance where a wife proved worthy of so brave a husband. She left her little child with its grandparents, and the climb began. Over the slopes of Fuji the snow was six feet deep, and the wind was piercing. Slowly

Digitized by Google

and with great hardship the two climbers gained. And often they lost their way and wandered about, taking refuge in the sheiters left by the summer pilgrims. Nothing but a brave heart within kept the faithful wife moving always upward until the summit was reached.

With what joy did the wife discover that her husband was safe. Man-like he wished her to return. This she refused to do. She would stay and look after him. And this proved a good thing for them both, for a woman's hand was needed in the shelter they called home,—she was busy with the cooking, making winter garments, and melting ice for water. This left Nonaka San free to attend to his scientific work.

One midnight the wind instrument became frozen, and it was necessary to hammer away the ice. This was accomplished in the teeth of a gale that shrieked around the worker, breaking the snow into white powder and whirling it like smoke into the air.

Although their lives were unusually hard, they enjoyed the wonderful sights, the glories of cloud and sky that few people are permitted to behold. The summit was always in sunshine, while far below rolled the low-anchored clouds. Sometimes they gazed on a tumult of billowy clouds lacerated by colossal ravines, and torn by their own tremendous force, or again, there were vast cloud armies marshalled for strife. The days were born in rose and buried in gold. They began to speak of their home in the village as the under world.

The storms, too, had a grandeur of their own. Fuji became the vortex of the winds, for this mountain commands a whole country, and all the hills melt away like draperies at the foot of the gigantic cone. Around the shelter there was the primeval strife of elements, and the snow heaped higher and higher.

Meanwhile, their appetities failed, and sometimes it was difficult for them to breathe on account of the high altitude. The wife suddenly became ill, so ill indeed that her face was altered beyond recognition. There was no medicine in the hut, and no means to procure help. Nonaka San began to wonder what he should do if she died, as it would be impossible for him to take her down the mountain. Little by little, however, she improved, until she was out of danger. After her recovery Nonaka San became ill with the same sickness. In spite of his wife's nursing, he steadily grew worse, so that he could no longer take his observations.

NONAKA SAN'S WIFE

It was now the end of December. The villagers who lived at the foot of Fuji had consulted many times together as to what they should do. It seemed madness to leave two human beings to die on the summit of the mountain. It was decided that a party must go to the rescue.

A party was organized and set off on their difficult mission. Some of them fell by the wayside and returned, others became exhausted and were so badly frost-bitten, they were obliged to take refuge in the pilgrims' huts. Only two of the strongest men made their way to the top.

Who will describe the meeting between the rescuers and the rescued? They arrived on the twenty-first of December. They demanded that Nonaka San should return with them. He would not think of doing such a thing. He did not wish to fail and abandon the ambition of years. "I will stay here even though I die", he said.

Digitized by Google

Then there was a dispute, the villagers insisting that he must come down with them, the sick man refusing to leave his post, while the wife was in tears.

Little did people in Tokyo think that day as they caught sight of the glistening, wind-swept summit of Fuji, high above their world was taking place a dispute that involved a matter of life and death.

OBSERVATORY ON FUJI

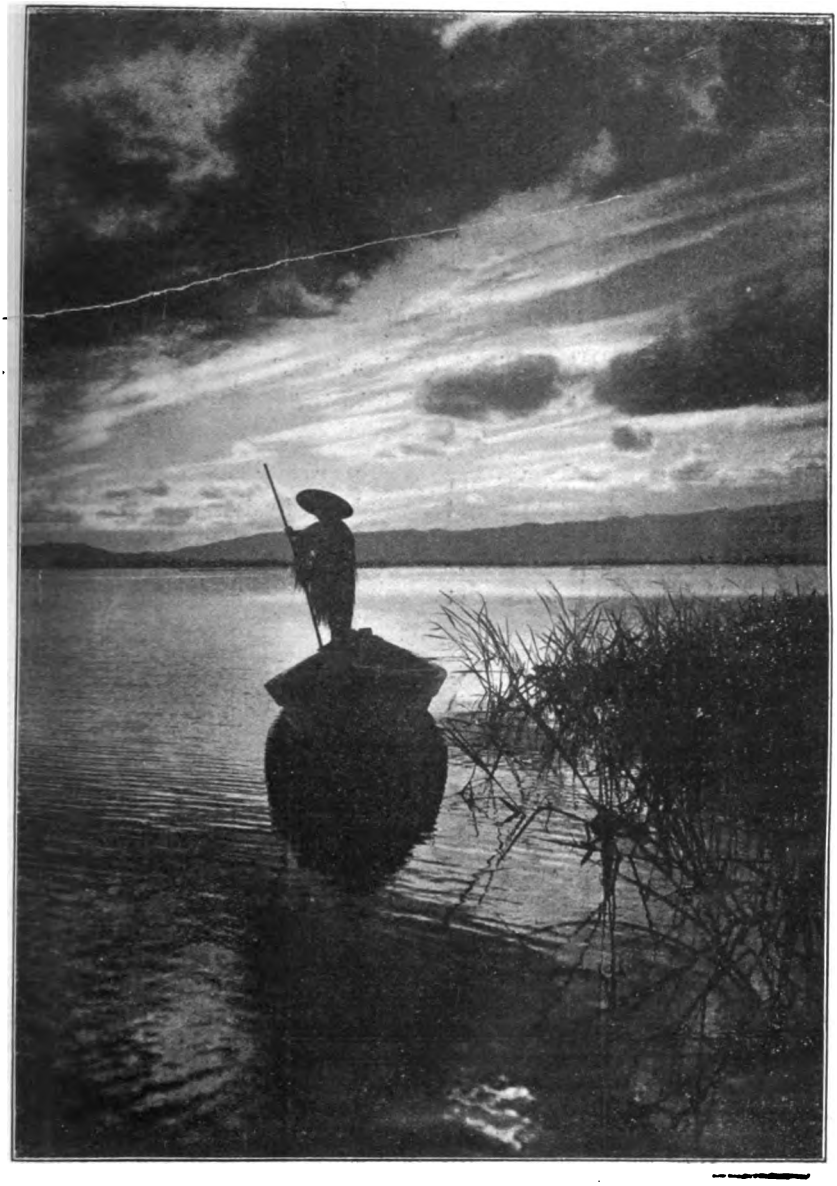
In spite of protests, the villagers at last had their way, and one strong man strapping Nonaka San upon his back, the small party left the shelter and began the descent. There was a snow storm raging over the mountain, and soon the sick man's hands and feet were frozen, and he lost consciousness. What a journey that was for the wife, chilled by the intense cold, blinded by the whirling snow, darkness fast creeping upon them, and the husband so ill that he seemed more dead than alive. After great hardships a shelter was gained half way down the mountain. Here every means of resuscitation was tried, although it seemed useless at first. The men took off their own kimono, and laid their bodies against that of the invalid to keep him warm. Later they were joined by members of the rescue party who had at first set out, and at dawn Nonaka San opened his eyes to find an old man bending over him and nursing him. The second half of the descent was accomplished in less time, and soon the wearisome journey was over,—Nonaka San was safe in his own home.

Since the perilous experience on the mountain Nonaka San has been interested in founding on Fuji a perfect weather bureau with strong instruments that will not be influenced by storm or wind. When next he makes the attempt to winter on Fuji he will have a house specially built which will be equipped with a telegraph so that he can communicate with the world.

NONAKA HOME AT NAKABATA

Just where the summer pilgrims pass to make the ascent of the mountain, he has built for himself a comfortable home. Here he watches the ever-changing picture of Fuji and the clouds,—the perfect sweep of the mountain whose moods he knows so well and feels as though it was his own personal property. Surrounded by his wife and children he leads a quiet country life at Nakabata, a little village nestling in the shadow of the sacred mountain.

Digitized by Google



Upon the wat'ry waste
As I row out and mine eyes seaward bend,
I see, where th' sky is steep,
E'en with the clouds together meet and blend
The foamy vasty deep.

(From the Japanese of Hoshoji Nyudo).

H. Saito.

Digitized by Google

FATHER TIME IN JAPAN

BY

ERNEST W. CLEMENT

Author of

"A Handbook of Modern Japan,"

"Japanese Floral Calendar,"

FATHER TIME masquerades in Japan under various costumes and appellations. He may be called "solar" time or "lunar" time; he may be clothed in occidental or in oriental garb; he may put on Chinese costume; or he may wear the national kimono with different styles of garments. This may seem like "confusion worse confounded"; and it is not without its possibilities of mixtures and mistakes; but it is not necessary for every one to follow all the calendars. And, while it is true that the government of Japan has decided to abolish official publication of the old calendar, in order to root out more speedily some abuses, superstitions and evil practices connected therewith, yet it is extremely difficult, if not absolutely impossible, to prevent the use thereof by agriculturalists, to whom it is at least very convenient, if not almost indispensable. Says Chamberlain in his "Things Japanese": "The peasantry scrupulously observe the traditional times and seasons in all the operations of agriculture."

Now, it may be well to consider this timely topic with concrete illustrations. Let us take, a year, month, day, and hour by the Western calendar, which is practically international in its use, for example 11: 30 a.m. of Friday, November 26, 1909, of the Christian Era. But, according to the national calendar, which reckons from Jimmu Tenno, who is reputed to have founded the Empire of Japan in 660 B.C., it is the year 2569 of the Japanese Era. And, according to another style of reckoning by special epochs, it is the forty-second year of the Meiji Era, or Era of Enlightened Rule, which began in 1868, and corresponds practically, though not precisely, to the enlightened reign of His Imperial Majesty the present Emperor of Japan. Again, if the calendar of the mighty neighbor, China, be borrowed, as it is often necessary to use it for reference, it is the first year of the new Hsuan Tung Era, and the second year of the reign of the new Emperor Puyi. Moreover, in the Sexagenary "Cycle of Cathay," it is the forty-sixth year of the current cycle, which began in 1864, and, according to the zodiacal menagerie of that cycle, it is called tsuchi no to, tori no toshi, or wrought earth, cock year. But, according to the lunar calendar, the year did not really begin till January 22, 1909; and it will continue for 384 days, till February 10, 1910. Therefore it is a leap year, and contains thirteen months by repeating the lunar second month. The regular second month contained thirty days, from February 20 to March 21, inclusive; while the intercalary, or extra second month contained twenty-nine days, from March 22 to April 19, inclusive.

The Sexagenary Cycle mentioned above was formed by combining the twelve signs of the zodiac with the ten "celestial stems", obtained by dividing into two parts each of the five elements (wood, fire, earth, metal, water). This process gives just sixty combinations. The names of the oriental signs of the zodiac are, in order, as follows:

Names of the constellations in the Sinico-Japanese Zodiac.	Names of English corresponding constellations.
Rat [*ne* (*zumi*)]	...Aries.
Ox [*ushi*]	...Taurus.
Tiger [*tora*]	...Gemini.
Hare [*u* (*sagi*)]	...Cancer.

Digitized by Google

Dragon [*tatsu*] ... ...Leo.
Serpent [*mi* (*hebi*)] ... ...Virgo.
Horse [*uma*] ... ...Libra.
Goat [*hitsuji*] ... ...Scorpio.
Monkey [*saru*] ... ...Sagittarius.
Cock [*tori*] ... ...Capricornus.
Dog [*inu*] ... ...Aquarius.
Boar [*i*] ... ...Pisces.

The month of November is in the lunar calendar the tenth month of the year. That month, moreover, used be given more poetical appellations, such as Ko-haru (Little Spring), known as Indian Summer in the West and Kan-na-zuki (God-less Month); for the Shinto deities, except Ebisu (god of wealth) who is deaf and does not hear the summons, were all supposed to leave the other parts of the country, and to assemble in "annual conference" in their ancestral home in Izumo. Therefore, the month was called Kami-naki-tsuki, or Kami-na-zuki, or Kan-na-zuki (God-not-month); and it was considered useless to offer prayers and sacrifices, except to Ebisu, whose great festival was on the twentieth day of the tenth month.

This day is called in English by the name of Friday, or Frigga's Day: but in Japan it is Kinyobi, or Metal Day, or the day of the planet Venus. The present arrangement is as follows:—Getsuyobi—Moon-day—Monday; Nichiyobi—Sun-day Sunday; Kwayobi—Mars-day—Tuesday; Suiyobi—Mercury-day—Wednesday; Mokuyobi—Jupiter-day—Thursday; Kinyobi Venus-day—Friday; Doyobi—Saturn-day —Saturday. This is apparently an adaptation of the Western arrangement of the week, which was entirely unknown, as the days of each month had numerical names. For instance, the twenty-sixth day of the month, according to the occidental calendar becomes in the oriental calendar the fourteenth day of the tenth month. Again, this day is labeled, in accordance with the same zodiacal nomenclature as the years, ka-no-e, tora no hi, or natural metal, tiger day. This day is also the fourth day in one of the 24 periods, of 14, 15 or 16 days each, into which they ear is divided.

The hours, too, in Old Japan had a special schedule of their own, quite different from the present one. And, while it is comparatively rare to hear the old style used, it is so common in literature that some explanation is necessary here. In the first place, it should be stated that the common interval of time was one hundred and twenty minutes in length, so that there were only twelve hours in a day, or six hours counted twice. The schedule was as follows:

Kokonotsu-doki (ninth hour),	11 p.m.—1 a.m. and 11 a.m.—1 p.m.			
Yatsu-doki (eighth hour),	1-3 a.m. and p.m.			
Nanatsu-doki (seventh hour),	3-5	„	„	„
Mutsu-doki (sixth hour),	5-7	„	„	„
Itsutsu-doki (fifth hour),	7-9	„	„	„
Yotsu-doki (fourth hour),	9-11	„	„	„

We may add that this style of computation is based on multiples of "nine" and that in each case the "tail" figure of the product was taken as the name of the hour. An hour was subdivided sometimes into upper and lower koku, each of which was just sixty minutes long. Thus 11: 30 a.m. becomes the upper koku of the ninth hour.

Moreover, the hours of the day were also named according to the heavenly menagerie in the following way:

Hour of the Rat—11:00 p.m. to 1:00 a.m.; Ox—1-3 a.m.; Tiger—3-5 a.m; Hare —5-7 a.m.; Dragon—7-9 a.m.; Serpent —9-11 a.m.; Horse, 11 a.m.—1 p.m.; Goat,—1-3 p.m.; Monkey,—3-5 p.m.; Cock,—5-7 p.m.; Dog,—7-9 p.m.; Boar, —9-11 p.m.

Thus 11:30 a.m. is also in the upper koku of the Hour of the Horse. The Hour of the Ox, by-the-way, being the time of sound sleep, was sacred to women crossed in love for taking vengeance upon a straw image of the recreant lover at the shrine of Fudo.

It has already been stated that last year was "Cock Year"; and it may only be added that, since "a cock on a drum" became symbolical of peace and prosperity, a "Cock Year" is considered lucky. And, as one contemplates the events of the past year, and reads the reports of extraordinarily good crops, he cannot deny that peace and prosperity appeared to Japan last Cock Year.

The year 1910 would be called Ka-no-e, inu no toshi, or natural metal, dog year, by the old calendar, in which, however, it does not really begin until Feb. 10, and

Digitized by Google

will run over into January, 1911. The dog has been immortalized in Japanese story by his connection with the famous Momotaro in the successful expedition against the devils. He has also a prominent place in Japanese literature through Bakin's famous novel, entitled "Hakkenden," or "Story of Eight Dogs." "This enormous work," as Aston styles it, "narrates the adventures and exploits of eight heroes of semi-cavine parentage, who represent the eight cardinal virtues. The dog also figures extensively in Japanese folk-lore, where his better side predominates and he renders valuable assistance to mankind. Especially the papier-maché dog is the perpetual protector of little children, and, when hanging above their heads, makes them stop crying."

If any one thinks that these old styles of reckoning are obsolete, let him examine one of the daily vernacular newspapers of Tokyo. He will find many of them used; and, as if to emphasize the contrasts between the old and the new, he will find, cheek by jowl with them, notice of such modern time-saving devices as telephones!

MORNING MISTS

The mist doth veil
The vernal hills in mystery,
That in the distance darkly loom;
But yet the breeze that blows thereby
Comes laden with the scent of bloom!

(From the Japanese of Okikase).

H. Saito.

Digitized by Google

AROUND THE HIBACHI

Never to Marry Pledge

SEISHI means in Japanese a pledge between two lovers as a token of their promise to marry each other, and to remain faithful throughout life. It is made with or without the consent of the parents.

Sometimes it may take the form of a ring, a pretty lacquered box, a looking-glass, or some such little valuable. It is not unlike the rings exchanged between Western lovers after an engagement.

Now, a seishi between two young people is no novelty, but to hear of a couple who were not even acquainted, pledging themselves never to marry each other under any circumstances, is decidedly uncommon.

There lived in Tokyo a certain honest citizen of the old samurai order. He had two bright, promising sons, and they were not only devoted to their parents, but very studious, and had never been the cause of the least worry.

So what was the astonishment of the father one day, when he received an anonymous letter, in which he read that his second son, whom he thought above all notions of the fair sex, was head over heels in love with a certain girl living in the neighborhood. The letter went on to say that the attachment of the young people was so strong for each other that they were secretly planning to elope. The nameless informant therefore advised the father to prevent such a family scandal.

The astonished father at once consulted his wife as to what they had better do under the circumstances. The wife suggested that he should learn the station and respectability of the girl's family, and that if it proved satisfactory, he could arrange for the proper engagement of the lovers. She also considered it best to carry on the inquiry without the knowledge of the young people. The father pronounced this a good plan, and immediately set about making inquiries.

Digitized by Google

His investigations were highly satisfactory. The girl was of excellent parentage, and was considered a model in every way, being beautiful, modest and accomplished. So the father called at the home of the young lady, and told her father all, requesting his consent to the marriage of the young people.

The girl's father was greatly astonished, and declared that of all daughters in the world, he imagined his the last one to contract an attachment without her father's approval. But a thing once done could not be undone, and the gentleman agreed to the proposal. He even went so far as to suggest their immediate marriage if they so desired.

The respective parents were delighted to break the news to the young people. Strange to say, the supposed lovers opened their eyes wide in astonishment, and declared positively that they were ignorant of the whole matter. They protested that they had never even heard of each other, and had never thought of anything in the world but their studies.

In their turn, the parents were amazed, and made another investigation. It was proved this time that the affair was the work of some malicious practical joker. The parents, however, would rather have the young people engaged, as the matter had been so widely discussed, and attributed the affair to a wise dispensation of providence.

Yet the young people would not listen to the parents' pleading. What would their comrades at school think of it, they said. They absolutely refused to marry each other or any other person on earth until their student-days were over.

The neighbors had heard the story, and began to whisper that the studious son and model daughter had been crossed in love. The young people were again indignant, and in order to check the gossip agreed to exchange a formal pledge never to marry each other, although they might marry some one else.

In this manner the seishi not to marry was duly exchanged between the two, and talkative neighbors were silenced for good and all.

S. AKIMOTO.

The Dreadful Nui

MANY, very many years since, in the days of long ago, during the reign of the seventy-sixth Emperor of Japan, the mighty Kodoi, there lived one Minamoto Yorimasa.

Although lowly born, this Yorimasa was at heart a noble of the bravest type, and in the service of his Emperor or country he knew not what fear meant. He was always ready to court evil and danger when duty was at stake. His redoubtable gallantry became so well-known, and his deeds of valiant daring in battle so conspicuous, that at last his name came to the ears of the Emperor, who was not slow to discover Yorimasa's bravery, and military genius, and in recognition thereof, bestowed upon the warrior the rank of samurai, with suitable estates and esquires.

Yorimasa's new dignity took him frequently to the imperial court, where his advice was often sought, and where among his brother knights, he not only astonished them by his keen insight into military matters, but by his remarkable literary talent as well.

None of the court nobles could equal him in composing poetry of the subtlest metre, and deepest and most beautiful meaning. The inspired lines that fell from his pen were like perfumed flowers. The court nobles would go about repeating his lines, or would try to obtain a copy of them on fan or scroll, which they would highly prize. Taking them home they would show them to their families, and so the reputation of the poet-warrior,—who was as noble to look upon as a god, and as gentle as a woman to the weak and helpless,—grew apace.

Now, the Emperor Kodoi joined his Imperial Ancestors in Heaven, a successor ascended the throne, and the year-name of the era was changed to Nimpyo.

More than ever did Yorimasa grow in respect and popularity, more than ever was his presence required at the Imperial court, and more than one maiden, peeping through her lattice window, sighed longingly as she gazed after his retreating figure when he rode away to the chase or battle, mounted on his prancing charger.

Digitized by Google

One of these young girls had cause to remember the knight. Her father was a high attendant at court, and she herself was one of the fairest of the court ladies. By chance they had once met within the palace garden, and Yorimasa was more than delighted to hear her softly singing one of his songs. He was struck with her grace and beauty and lost no time in finding out who she was.

But just then a most distressing event put all thoughts, save that of the welfare of the Emperor, far from his mind.

On a certain day of the fourth month, during the third year of Nimpyo, the emperor suddenly fell violently ill.

No cause could be ascribed for the sudden seizure, and none of the court physicians could offer any suggestion to give the august patient the slightest relief. The Emperor continued to grow steadily worse, and his death from weakness and suffering seemed to be a matter of days. The entire court was plunged into the deepest consternation. But what was to be done?

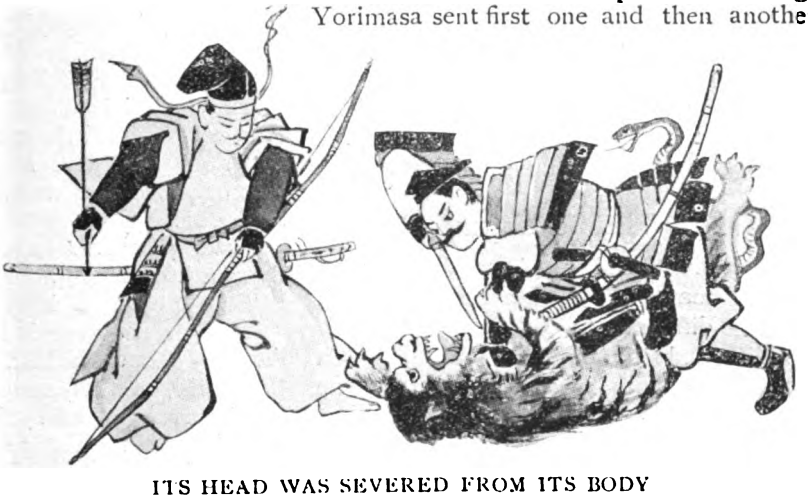
Now a strange thing happened, a thing so terrible as to chill one's blood even in the telling, and make the brows of the bravest damp with an unknown horror.

Every night, from the very day the Emperor was taken ill, a gaunt, strange bird, with hideous, loathsome body, encircled the palace, and when directly before the Emperor's bed-chamber would utter the most terrible cries. Some likened the cries to the gloatings of a demon, and all agreed they were frightful and unspeakably horrible.

The court nobles retired to their rooms surrounded by their trembling families, or fled the palace grounds. Not so, however, brave Yorimasa, who after the third visitation of this foul creature felt convinced that the monster had some intimate connection with the illness of his beloved Imperial Master, and determined to slay it, even though his life would be forfeited, for what greater joy can there be for a true son of Nippon than to die for his Emperor?

That very night, with his trusty sword at his side and a bow and arrow in his hands, he stood without the Imperial sleeping chamber on solitary watch.

The night was dark and clouds covered the face of the moon, when he heard in the distance the frightful bird drawing nearer and nearer. As it approached, its ghostly cries grew louder and fiercer, and it filled the air with a stench which caused the bravest warrior to swoon. Biting his lips until the teeth met to keep from fainting, Yorimasa sent first one and then another dart deep into the body of the foul beast, which was now encircling his head as though preparing for an attack.



ITS HEAD WAS SEVERED FROM ITS BODY

With a cry, too horrible for pen to describe, the monster floundered to the ground, and its head was severed from its body. Yorimasa proclaimed with a loud voice that he had slain the creature and attendants came running from all quarters with flaring torches to gaze upon its body.

Even in death it was a shocking thing to look upon, for it had the grinning face of an ape, the body of a huge badger, the feet of a tiger with sharp extending claws, while it was winged like a huge bat, and had the scaled tail of a serpent. It was given the name of Nui, and was the only

Digitized by Google

one of its kind which has ever visited these sacred shores.

No sooner had the Nui been slain than His Majesty's ailment began to mend and very soon he recovered completely.

It must not be thought, however, that the Emperor forgot the valiant knight to whom he owed his life. He showered rewards upon him, exalted his rank, and increased his revenue. But there were two Imperial gifts that Yorimasa prized more than anything else. The one was a famous sword of the Emperor's own. The other gift could have been hardly less acceptable, for the Emperor bestowed upon him in marriage one of the fairest ladies of the court, who proved to be the maiden he had heard singing his own song.

Minamoto Yorimasa lived long and died bravely the death of a hero of old, and his descendants live until the present day. High nobles they are who venerate his memory, and who have played no minor part in the history of the country.

DELANO EASTLAKE.

A Visit to Yemma

ALTHOUGH a pious Buddhist in many ways, Mammai found it difficult to believe in hell or paradise, and still more difficult to persuade his fellow-countrymen, seeing that the Japanese mind naturally revolts against the idea of a place of torment. In the end he was converted, and his conversion took place in this wise.

A brother priest whose faith was firm undertook to convert him. "Come with me," he said, "into a strong room in the monastery: lock the door, and tell your servants and disciples that we must not be disturbed for a whole week." Mammai did as he was told, and when the doors had been fastened and the two priests were secure from all intrusion, and all by themselves in the room his companion told Mammai to get on his back. Mammai did so. "Now," said the other, "shut your eyes and don't open them till I tell you." Mammai shut his eyes, and his companion began walking about with him. After a while he said "Open your eyes." Mammai did so and to his surprise found that he was no longer in the temple chamber, but in Hades in the palace of King Yemma (the sanskrit *Yama*, the Indian *Plesto*).

"I am very glad you have come, said King Yemma, "for your Japanese people don't believe much in me, and don't care sufficiently about the next life, the pains and penalties of the nether world. When you go back you will be able to tell them what you have seen."

Then Mammai asked if he might be permitted to see round the place. "Why, certainly," said Yemma, and calling one of the warders told him to show the gentleman round the establishment.

Mammai was much impressed by what he saw, as he was shown in succession all the different hells and the poor souls confined in them. What surprised him him most was to find in each hell, a Buddhist priest, praying or preaching, or leading the devotions of the captives.

"This is dreadful," he said. "Buddhist priests in hell! What can they be doing? And what caused them to go there?"

"You had better ask them" said Yemma, and sent a warder forthwith to fetch one.

"Did you ever hear of Jizō?" asked the monk on being interrogated.

"Of course I have," said Mammai. "His Sanskrit name is Khshitigarbha, and they say that he holds a sort of a sway over the world, at Sakyamuni's request, during the interval between his Paimirvana and the advent of the Future Buddha, Maitreya. But it is probably all hearsay, and we Japanese don't....."

Of course, you don't: for you are a nation of materialists. But when you go back to your country you may tell them that you have seen Jizō. For I—or rather, *we* (for all the monks you see are but multiplied appearances of one and the same being)—find our happiness and joy in labouring in these miserable hells for the salvation of souls, especially the forlorn ones, the babies, the innocent, the ignorant, who have come here on account of some long past Karma, through no actual fault of their own. When you return, have images of me made in wood or shonei and set them by the roadsides, and tell them that any one passing one of these images and offering a prayer, or a thought, even casting a pebble,—I shall not forget his devotion, and the merit thus acquired

Digitized by Google

will enable me to save one soul more from hell."

With that Jizō varnished, and Mammai was notified that it was time to return to earth.

"But before you go," said Yemma, "I will put a mark on the sleeve of your garment, and present you with a rice-measure by which you will know the reality of what you have seen.

Then Mammai mounted his companion's back once more and shut his eyes. When he next opened his eyes, he was back in the temple chamber, with a mark on the sleeve of his garment and a rice-measure on the floor beside him.

ARTHUR LLOYD.

Why Deer are Tame

IN a very far-off time when the world had more wonder than it now has, there lived in the Province of Idzumo a remarkable deer. His horns were of pearly whiteness and his skin was a charming combination of five beautifuly matched colors. The home of this fair creature was in the furthest recesses of the mountains; and for a long time no man knew even of his existence.

Hard by the cave where he dwelt was a clear blue lake in whose placid depths the sinuous hills mirrored their lily-starred bosoms, with here and there a pine knoll; and out of the lake flowed a gurgling river that wound its way musically to the sea. High up in an old weirdly contorted pine that overlooked the river, a quaint brown crow had built her a nest, and this solitary bird from force of circumstances had made friends with the lonely deer.

One day a huntsman more venturesome than his comrades, wandered beyond his wonted bounds and fell into the lake, just where it overflows into the river. The brown crow hearing his cries, made such a clamorous cawing that the deer, though it was the light of high noon, came out of his retreat to learn the cause of the crow's distress. Coming to the edge of the cliff and seeing the unfortunate man's dangerous plight, it was filled with pity, and quickly ran down by its private pathway to the lake, plunged into the water where the man was still holding by a twig growing from a rocky crevice, and allowed him to grasp his short tail until he was drawn safely to land.

As soon as the man found footing, he

WITH THAT JIZO VANISHED

released the deer's tail, and rubbing his hands politely together, with the air breathing noisily through his teeth, he exclaimed: How can I show you sufficient gratitude? To which the deer at once made reply: "I ask of you but one favor,—that you shall never under any circumstance inform any one of my existence. I am the deer of that five-colored kind in quest of which men have gone in vain from times of old; and to most of them the story of me seems a legend now. If they should know of my presence they would im-

Digitized by Google

mediately cross this watery barrier that now protects me, and be not satisfied until they had killed me. Wherefore I am forced to spend all my life hidden from human sight within these unfrequented valleys; no one knows of me save my only friend the good brown crow who always keeps me aware of impending evil; thus it is happily that beauty can sometimes remain undiscovered to mutilating hands. Here from day to day and year to year, I roam up and down among these hills under the lonely pines, and in the evening as the insects make their gentle tumult of music in the trees and grasses, I creep down to drink of the lake, pausing to behold the golden twilight die along its face. Today is the first time since my mother brought me here that I have ventured forth to the waterside by day; for when my sentry crow made me aware of your sad condition, my heart was so moved by compassion that, forgetting the world I was in, I fled off to your rescue."

Then the man, seeing this to be nothing but the truth, was almost overcome with gratitude, and promised again and yet again in the most solemn way that he would never reveal the secret of the deer. Recovering himself, he bade the deer adieu, and set out immediately for his village far distant beyond the south side of the lake; and there, though many days, and even months passed, he never related his mishap nor revealed the secret of the deer.

Now the queenly consort of the great lord of Idzumo had a dream in which she saw the fabled deer of five colors, with the bright opaline horns that aureoled his head like the snow crown on Fujiyama, gleaming anon as fair pencillings of light, and she was so enraptured by the vision that she awoke and ran to her lord's bed, threw herself beside him and thus besought him to hear her: "Now O my master, doubtless this fair creature doth live; I pray of you for the sake of your love for me, honorably deign O Prince to get it for me."

Then the lord of Idzumo issued a decree summoning all the foremost hunters of his estate to appear at the palace; and when they came into his presence he related to them the dream of his consort, and gave orders that diligent search be made for the deer of five colors, promising that whoever found the same should be rewarded with rich gifts and land enough to make him a daimyo.

When the man whose life the deer had saved heard of this offer, he pondered it gravely and struggled within himself as to what course he should pursue respecting it. Did not loyalty to his master demand that he should please him in this thing? No man, he argued, can afford to let sentiment stand in the way of personal advancement. So he went to the palace and asked leave to make known to the prince important information about the deer. When the lord of Idzumo was acquainted with the nature of the communication to be given, the man was at once escorted into the audience chamber and requested to tell all he knew of the matter. Whereupon the man bowed low upon his face, and made reply: "The secret of the beautiful deer is with me. O prince! The dream of thy honorable consort is true; the deer which she saw and which you now seek for her, I have seen. It lives now beyond the lake far in a rocky fastness; send huntsmen with me and I will be able to get the deer, for I know the place of his abode."

Then the prince, though greatly pleased, doubted somewhat whether the man should not himself be dreaming, but after questioning him and warning him, he was at length satisfied. So he again called together his huntsmen, and taking the man as guide, the prince himself went forth with them, traveling two days up the river valley to the shores of the lake. The day being humid and sultry, they camped upon reaching the water, purposing to cross the lake in the morning.

The next day dawned with the breathless heat of the summer sun, and the deer lay peacefully in his cave, the mouth of which was guarded by a huge rock, while overhead were wide-spreading trees. The friendly crow watching from the pine tree, saw the boats crossing the lake, and becoming suspicious of what might happen, called out in distress, but the deer slept on in his cool retreat and did not hear. Then the crow in great haste, went near to him and pecking his ear, cried out: "Awake and flee! Awake and flee! The ruler of the

Digitized by Google

country is coming with huntsmen to kill you; he is surrounding the hills and there is no way of escape. Oh what is to be done? What is to be done?" Thus weeping, she flew away to look after her own nest.

The startled deer sprang up and bounded off to the brow of the hill from which it could see the hunters coming up the valley; and the deer stood very still until they approached quite near; then it advanced to meet them. The man who guided the party saw the beautiful creature, and with great glee pointed it out to the prince; but the deer moved not. The man, growing impatient lest the deer should be allowed to escape, urged them to shoot at once, and the men were fixing their arrows, but the prince commanded them to refrain yet a while: "There is some reason, he said, why the fair creature thus approaches us unaffrighted."

Then the deer came near to the prince's palanquin and said: "Because of the fair colors of me I have remained these many years hidden in the heart of the woods beyond the eye of man; how O prince, came you to learn of my dwelling place?"

Thereupon the prince answered and said: "The man yonder, with the birth-mark on his face, he told us of you."

THE OLD STEWARD BOWED

When the deer turned and looked upon the man, it knew that he was the same whom it had saved aforetime from drowning in the lake; and gazing intently on him, the deer said with deep bitterness of voice: "When I saved your life for which you could not repay me, you made me a solemn promise—the only favor I asked—that you would never tell anyone of my existence, swearing by the name of your king to keep sacredly the vow; now you not only break your oath but have brought men hither to kill me." And the deer wept great tears of anger mingled with despair.

Then the Lord of Idzumo, also weeping, thus addressed the deer: "You are only an animal, yet you showed mercy in saving this man who now, from desire of mere gain, forgets your great kindness and basely ignores his obligation. He, therefore, is even less than an animal, for it is but human to show gratitude."

The prince then gave command that the ungrateful man should immediately suffer decapitation, the execution to take place in the presence of the deer. And to the deer he said: "Go in peace; henceforth you are free to wander where and as you will over these my estates and neither to you nor your kind after you, shall any harm come."

And when the queenly consort of the prince heard thereof, she wept, and made

Digitized by Google

much lamentation before her lord, saying: "Behold what temptations are in dreams; and at what a cost is it often sought to fulfill them; get thee hence, O Selfishness thou grim mother of Ingratitude!"

And the prince of Idzumo forthwith made a decree that forever thereafter it was forbidden to hunt deer within his estates, and that for every violation thereof life should be forfeited. Ever afterwards there was lasting peace and wide prosperity throughout that land. And still in many an ancient park of Nippon and even in her forest reaches, the traveler may behold herds of deer tamer than sheep, as with unpricked-up ears and soft, trustful eyes, they feed from the hands of children.

J. INGRAM BRYAN

On New Year's Eve

NAOTAKA LI was a famous daimyo who was regarded as the right hand man of the third Shogun, and held the highest authority in the court of administration.

One New Year's eve Naotaka called his chief steward to his chamber and ordered him to take the necessary steps for the promotion of a certain worthy samurai to higher rank, bestowing on him the revenue of five hundred koku of rice. The servant bowed his assent and proceeded to retire. Naotaka called him back and remarked; "You will of course attend to my instructions at once."

"May it please my lord," replied the astonished steward, "to remember that this is the thirty-first of December, and that it is contrary to the established usage of the house to take such proceedings on New Year's eve. Might I suggest to your lordship that the announcement of your intention be made to-morrow on New Year's day? For if his promotion dates from to-day, his revenue for this year must also be increased."

"Your remarks," said Naotaka kindly, "are not without truth. But I will establish a new precedent despite old customs. I have my reasons for doing so. Now listen!"

"Sometime ago I had in my service a young groom who was a very faithful servant. So gallant and worthy was he that I secretly resolved to promote him to the rank of a samurai and awaited a favorable opportunity to do so. But alas! that opportunity never came. The groom picked up a quarrel with a samurai of a different clan, In the fighting that ensued both were injured. The matter was brought to the notice of myself and the lord of the samurai, consequently the two men had to be punished according to the regulations. The samurai was reprimanded, while the poor groom was put to death for challenging his superior.

"There was no help for it. The fault was entirely mine. Had I raised the groom to the rank of samurai, as I had resolved to do, he would not have deserved a punishment severer than a reprimand, and would now have been a faithful retainer. Since this unfortunate event I have never suffered myself to make a moment's delay in carrying out my resolutions.

"Now you have both my reason and command, and so attend to your duty at once."

The old steward bowed in silence and arose. As he left his lord's presence, tears stood in his eyes, and on that very evening he conveyed Naotaka's gracious message to the fortunate samurai.

S. AKIMOTO.

Digitized by Google

TOKYO INDUSTRIAL ASSOCIATION

AIMS TO PROMOTE THE COMMERCIAL DEVELOPMENT OF THE EMPIRE AND BRING ABOUT CORDIAL RELATIONS WITH WESTERN BUSINESS MEN

THE Japan Magazine is the official organ of the Tokyo Industrial Association. This association was organized at the time of the Fifth National Exhibition at Osaka in 1903. It was composed of Tokyo business men who met together with regard to their exhibits. These meetings proved so successful, that they decided to continue their work in order to promote public welfare and to assist in the industrial and commercial development, not only of Tokyo, but of the Empire. Later, the permanent organization was effected with the object of bringing about trade relations and increasing cordial feeling with Western business men.

The Tokyo municipality gave the association financial support, and His Majesty, the Emperor was pleased to contribute to the fund. Before the Tokyo Industrial Exhibition was opened, the association erected a building in Uyeno Park. This is a commodious building, containing a museum, drawing rooms, waiting and committee rooms and a basement. The third story is used for public meetings and is a regular lecture hall.

Articles produced or manufactured in Japan and foreign countries are to be seen in the museum. Each article has a marked price and is for sale. There is also an information bureau where descriptions of goods may be obtained. Foreign articles are especially desired for display. Rent per month for one space, six feet long, and one and a half feet wide, is classified as follows; first class, 3 yen; second class, 2.50 yen third class, 2 yen,—and fourth class, 1.50 yen. Show cases are also supplied by the association for 50 yen.

On the fifteenth and last day of each month, the association pays exhibitors for articles that have been sold. Foreign exhibitors are required to pay but once a month. The museum opens every morning at 9 o'clock and closes at 5 in the afternoon. Visitors to the museum the past year averaged more than a thousand every day.

Investigations are made with regard to foreign markets, the conditions that govern them, their commercial methods and the opportunities they offer to Japanese traders, and at the same time, an effort is made to introduce the merchandise of Japan to the markets of the world. The association also engages in the preparation of plans designs, conducts experiments and examinations, makes translations, and undertakes foreign correspondence.

Once a month a public lecture is given in the hall. Sometimes the lecture is given at the Tokyo Higher Commercial School, or the Tokyo Higher Technological College, and on these occasions, the libraries and laboratories are thrown open to the public.

It was found that the work of the Tokyo Industrial Association was incomplete, and it was impossible to carry out the full purpose for which the association was organized, without a magazine that would reach a large public, both English and Japanese. A plan was therefore devised whereby a magazine could be published jointly by the Tokyo Industrial Association and the Advertiser Publishing Company. Foreign manufacturers who wish to advertise their goods in Japan, will find this magazine the most valuable medium for advertising.

The staff of the association is as follows; Vice-president, Seishin Hirayama, secretary general to Prince Arisugawa, counsellor of the Imperial Household, member of the House of Peers, director of the Japan Red Cross Society, director-general of the Japanese Art's Association, counsellor of the Imperial Museum, counsellor of the Japanese Grand Exhibition of 1817, counsellor of the Anglo-Japanese Exposition, and president of the Japanese Association of the Anglo-Japanese Exposition.

Vice-president; Baron Takei, president

Digitized by Google

SEISHIN HIRAYAMA

Vice-President of Tokyo Industrial Association and Director of The Japan Magazine

and director of the Tokyo Fire Marine and Transportation Insurance Company; director of the Meiji Commercial Bank, director of the Tokyo Building Company, the Nippon Commercial Bank, the Yokohama Electric Railway, president and director of the Imperial Marine Transportation and Fire Insurance Company, member of the House of Peers, director of the Japan Art's Association.

Directors; — Takahiko Yumoto president of the Keihatsusha Publishing Company, publisher and proprietor of the Kyoiku Jiron (Educational Journal), Professor in the Nippon Ladies' College, and of the University of Tetsugaku Kwan, counsellor of the Imperial Educationalist Society, principal of the Keihoku High School; Zembei Miwa, counsellor of the Tokyo Chamber of Commerce; Koun Tadamura, professor of the Tokyo Academy; Kanejiro Kaneda, specialist and merchant in ivory and works of fine art; Managing Directors; Bunji Miyasaki, and Yukei Fujii.

Auditors; Shaku Hoshino, the managing director of the Tokyo Printing Company; director of the Tao Oil Company, special member of the Tokyo Chamber of Commerce.

Counsellors;—

Takuo Ito, merchant; Sobei Iwade, director of the Twentieth National Bank, Director of the First Mutual Life Insurance Company, and vice-president of the Tokyo Chamber of Commerce; Kahei Nishida, director of the Chojitsu Bank; Kojuro Horie, director of the Tozai Bank, and director of the Manchuria and Korean Enterprise Company; Raikichi Okada, president of the Nippon Paper Pox Manufactory, director of the Yoko Company, member of the Tokyo Chamber of Commerce; Kubei Hayashi, special member of the Tokyo Chamber of Commerce, and lacquer ware merchant; Takuzo Otsuka, auditor of the Kamakura Ham Company, director-general of the Japanese Exhibitor's Society of the Anglo-Japanese Exposition; Torajiro Watase, proprietor of the Konoen and executive counsellor of the City Council; Katsuhiro Kagawa, Imperial Fine

BARON MORIMASA TAKEI

Vice-President of the Tokyo Industrial Association

Digitized by Google

Arts Counsellor; Gyokusho Kawabata, artist, professor in the Tokyo Fine Arts Academy; Tomotaro Kato, manufacturer of cloissonne; Kintaro Tanioka, ex-counsellor of the Tokyo Chamber of Commerce; Kinosuke Nakamura, Tokyo manager of the Ikeda Fine Art Company; Seizo Nakamura, president of the Warehouse Bank, the Chuka Savings Bank, the Hoden Oil Company, the Toa Flour Mill and of the Oriental Compressol Company, and adviser to the Dai Nippon Marine Products Company; Sojuro Nomura, director-general of the Tokyo Tsukiji Type Foundry; Yeizo Kurosawa, specialist in silver and metallic work; Toyotaro Kusakari, director of the Shimbi Shoin, Japanese Arts Printing Company; Hikohachi Makino; Kenshichi Mayeda, director of the Tsukishima Steel Manufacturing Company; Reiji Yezaki, auditor of Asakusa Bank, auditor of Senju and Adzuma Bank, ex-committee member of the Tokyo City Council; Shinkichi Miyashima, director of the Tokyo Fire and Marine Transportation Insurance Company, director of the Third National Bank; adviser to the Ganyetsu Railway Company, the Dai Nippon Sugar Refining Company and the Teikoku Marine and Transportation Insurance Company, auditor of the Meiji Commercial Bank, the Nippon Dye Company and Nippon Gum Manufacturing Company; Kichibei Murai, president of the Murai Company, director of Sampei Hirao; Yeisaburo Sugihara, chairman of the Tokyo Prefectural Assembly, counsellor of the Tokyo Chamber of Commerce, president of the Tokyo Hosiery Manufacturing Company, auditor of the Nippon Gum Company; Tokubei Shimimoto, artist; Shin Shioda, executive adviser to the Tokyo Industrial Association.

Honorary Members;—Marquis Masayoshi Matsukata, Privy Council, Ex-Prime Minister; Viscount Keigo Kiyoura, Ex-Minister of Commerce and Agriculture; Baron Kanetake Oura, Minister of Commerce and Agriculture; Baron Tosuke Hirata, Home Minister; Baron Sompuku Senge, Ex-Minister of Justice; Baron Masanao Matsudaira, vice-president of the Anglo Japanese exhibition; Baron Keisuke Otori, Privy Counsellor; Yeitaro Komatsubara, Minister of Education.

TOKYO INDUSTRIAL MUSEUM

Digitized by Google

TO THE READER.

JAPAN has long needed a representative English written magazine, to faithfully reflect her life, art and literature, and endeavor to give a true picture of her industrial and commercial development. Hundreds of magazines are published in the Japanese language, rivalling each other in their ability to mirror the everyday life of the people. There are many other magazines written both in English and Japanese whose scope is limited. But there has been no monthly yet attempted that would within its covers adequately portray conditions in Japan to-day.

This is the task *The Japan Magazine* has taken up. As the men of the West cut paths through the forest primeval where later an empire was built, so this magazine is a pioneer in an untried field. In order to make its influence felt, it must win its way gradually into the hearts of its readers,—not only those in this country, but friends of Japan throughout the world who may be interested in knowing more of Oriental things.

It is the plan of the editors to make this magazine of increasing value. The material for a great monthly magazine is at hand, with an abundance of original subjects that have never been made known to readers of English. Japanese writers and artists will contribute. Each page will have a Japanese atmosphere. But in order to accomplish this, much pioneering must be done. This first issue falls far short of the standard set by the promoters of the enterprise. From our readers, therefore, we would ask assistance and forbearance.

There is growing up in Japan a powerful coterie of scholars in English, who wish to lay the heart of their country before the world. Many obstacles have hitherto prevented the writers of this country from giving their thoughts and ideals to the nations, principally because the differences in language and thought were so great. For years there have been men patiently studying the intricacies of English, and adopting it as their second tongue, and these scholars are now ready to break down the hindrances that have prevented their countrymen from portraying Japanese life in its various aspects

In *The Japan Magazine* the scholars of Japan hope to place before readers of English, something of their art, drama, literature. Japan wants fair recognition with other nations in regard to her literature,—wants an equal opportunity to make her ideas known from her own point of view.

Japan has been and is being largely misrepresented by travellers whose impressions have been gained by a few weeks stay in the ports. They have made of Japan a fantastic country, and shrouded her with vague mystery. A few there have been whose long residence and study have fitted them to write of the Japanese people, their history and character, and they have done their work well.

The time has come, however, for the Japanese nation to be judged by its own writers, who must be best fitted to write concerning their own land. They understand their own social system, their own ideals, and their own aspirations better than any foreigner possibly can. It is to such as these we would give an opportunity now to be heard.

In each issue, as in the present one, articles will appear by foreign residents whose abilities are recognized as the very best. Japanese artists with knowledge of European as well as Japanese technique will make the pages attractive, and perserve the Japanese feeling. This combination of English with the work of the Japanese artist should produce a magazine unlike any other in the world.

The difficulties which beset the initial work on such a publication can hardly be taken into consideration by the reader. Criticism is invited in order that improvement may be made, and *The Japan Magazine* prove a recognized factor in the great work of bringing the East and West to a better understanding of each other.

Digitized by Google